

# *The* ART NEWS

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NEW YORK, APRIL 21, 1934

NO. 29 WEEKLY

PERIODICAL ROOM  
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"ANGEL PLAYING THE CHI"

CHINESE, 600 A.D.

*This sculpture, from the Cave Temple of T'ien Lung Shan, has been loaned by Yamanaka & Co. to the exhibition of Far Eastern Sculpture and Prints at the Smith College Museum.*

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"OWEN D. YOUNG, ESQ."

By LEOPOLD SEYFFERT, N. A.

This portrait is on exhibition at the Fifth Avenue Galleries of the Grand Central Art Galleries, Fifth Avenue at 51st Street (the former Union Club Building) until May 12th.

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# The ART NEWS

ESTABLISHED 1902  
S. W. Frankel, Publisher

NEW YORK, APRIL 21, 1934

## The New Director Now Takes Over Brooklyn Museum

P. N. Youtz Succeeds Dr. Fox,  
Plans Gallery of Living Art  
And Some Important Shows  
For Next Season

By LAURIE EGLINGTON

On arriving at the Brooklyn Museum we found the newly appointed director supervising the construction of a permanent Gallery of Living Art. This, Mr. Youtz said, would resemble the gallery that he has installed at the Pennsylvania Museum, Philadelphia, but would be devoted in the main to artists of Greater New York. A few foreign artists might also be invited to show from time to time. Pressing for further news from the new director as to his policy for the Museum, Mr. Youtz replied: "I want to have a series of exhibitions next season so important that you will have to come over to see them. As for other plans that are incubating, I would prefer to wait until they are in realizable form before making them public." Assured that we should be notified at that time, we forbore further questioning on this point and turned to other matters. Speaking of Brooklyn Museum, Mr. Youtz remarked that it had long held a particular appeal for him. "The Museum," Mr. Youtz said, "has always been a popular institution. The center of a population of two and a half millions, it numbers among its visitors nine hundred thousand of these a year—a high percentage in museum experience. Moreover, Brooklyn owes its inception and continuance to the public, unlike other museums, many of which have had their origin in some princely gift of a private collection, and often resemble a rich man's club."

Asked to speak of his work in the Branch Museum which he opened in Philadelphia, Mr. Youtz stated that this was really a laboratory to discover how museums could best serve the public. "I am coming more and more to the conclusion," continued the new director, "that the public is the starting point, not the collections. And that is one reason why Brooklyn has a strong appeal for me, in that the work here is in direct line with my interest and experience."

Going on to describe the development of the Philadelphia Branch Museum, Mr. Youtz mentioned that one of the first steps taken was to have a thorough social survey made covering the buying power, taste and attitude towards art of the whole community, investigating ancestry and what everybody had in their homes. The location of this museum, it should be known, is in Upper Derby, Philadelphia, a new suburban real estate development of 42,000 people. "Every exhibition," said the director, "was a test one, designed to estimate the taste of the public, and to discover what gave rise to the strongest reaction. On the whole, I found that this public, which was a very ordinary one, seemed to know quality." The first exhibition

(Continued on page 5)



VELVET BROCADE

FLORENCE, SECOND HALF OF XVTH CENTURY

This beautiful example, for which the design was probably executed by Pollaiuolo, is included in the collection of H. A. Elsberg.

## Independent Artists Exhibit at Grand Central Palace

By JANE SCHWARTZ

Since size is a mere matter of relativity, the designation of "large" or "small" may be bestowed upon an object only after due comparison with other objects of similar classification. Last week, we experienced the nightmare of five thousand exhibits in the Salons of America and although the visible effects of blistered heels and less tangible ones of damaged sensibilities haunt us still, our occupation compelled us once again to view American art as one of the leading profes-

sions of 1934. After those two panoramic displays at Rockefeller Center, this exhibit appeared in the light of one of those intimate little affairs. Some twelve hundred works of art, it might almost be dismissed in the spirit in which one of our sophisticated city children hoots at a rural tent circus after the wondrous spectacle of Madison Square Garden. But it so happens that quantity is not a very vital factor in our judgment of art so that we started out with a very mellow, kindly feeling toward the Independent Society.

The pictures are alphabetically ar-

ranged and since we entered by a door nearest to the S exhibitors, we started there for the sake of convenience. On the whole, we found them rather patriotic, if one may judge from all the Yankee clippers and the portrait of a mail pilot with an American flag exultantly waving behind him. They were also religious and most of them, although not deeply poetic, at least make some pretense of being so. Mildness such as we saw in the person of Mrs. Lee Kugel as Sagittarius, the

(Continued on page 15)

## Great Rarities Feature Terry Library Sale

American-Anderson Galleries  
To Sell Rare Manuscripts,  
Incunabula, English Firsts,  
Americana and Autographs

Considered the most important event in the book auction world since the famous Lothian sale is the coming dispersal of the library of the late Rev. Dr. Roderick Terry, antiquarian and historian of Newport, R. I. Since the death of Mr. Terry, December 28, 1933, the American-Anderson Galleries have been cataloging Part I of his library, which will go on exhibition on April 20, prior to unrestricted public sale the evening of May 2 and the afternoon and evening of May 3, by order of Dr. Terry's son, Roderick Terry, Jr., executor. Dr. Terry was President of the Newport Historical Society and the Redwood Library, and this collection is the result of more than half a century of discriminating and erudite selection by a great authority. The literary and historical fields covered by the entire library are well represented by the books, manuscripts and autographs to be sold as Part I. Announcement will be made later of the date set for the dispersal of the second part of the library.

The rich feast spread for collectors in the present sale comprises illuminated manuscripts, incunabula, rare first editions of important books in English literature from the XVth to the XIXth centuries, autographs, letters and manuscripts of English and American authors, rare Americana, including early printed books, broadsides, and historical autographs; and important autograph letters and documents of historical personages, musicians, artists, etc.

In the incunabula are to be found many very choice offerings. There are twenty-four leaves, practically the entire Book of Genesis, from the Gutenberg Bible, printed at Mainz about 1450-55, and a superb copy of the first volume of the first dated Bible, in Latin on vellum, which came from the press of Fust and Schoeffer, also at Mainz, in 1462. Cicero is represented in these very early first editions by his *De Officiis et Paradoxa*, from the same press, 1465, apparently the first copy offered at public sale in America, and his *Rhetorica nova et vetus* printed at Venice by Jenson in 1470, one of six extant copies on vellum. Printed by Sweynheym and Pannartz, the first edition of Caesar's *Commentaries* is an item of excessive rarity. The works of Tacitus, from the press of Vindelinius de Spira, not later than 1473, is one of the first two printed books to contain catchwords. The first illustrated edition of Dante's *Divine Comedy*, Florence, 1481, has the full series of the nineteen plates engraved by Baldini after Botticelli. William Caxton is represented by the first edition of *The Chronicles of England*, 1480, and by the second edition

(Continued on page 14)



## The Metropolitan Buys Wood Statue From R. M. Chait

The standing wood figure of Kuan Yin, recently acquired by the Metropolitan Museum of Art from the Ralph M. Chait Galleries, is already known to our readers through reproduction in the December 2 issue of *THE ART NEWS*. It will also be readily recalled that Mr. Alan Priest, Curator of Far Eastern Art at the Metropolitan, was the first to observe the statue to be replete with date, a discovery which he published in a comprehensive article on Chinese wood sculpture in a November issue of *The New York American*. Illustration at that time will also render the piece familiar to a wide circle of readers.

The April number of the Metropolitan Museum *Bulletin* contains an interesting article by Mr. Priest on this accession to the collection of wood sculptures, to which the Museum is steadily adding. Mr. Priest here says, in part:

"The Museum presents in the current Room of Recent Accessions a small Chinese statue of great beauty and significance. It is a representation of the great Indian bodhisattva Avalokitesvara, who became the Kuan Yin of China. The deity has many variations and this is one which emphasizes the Indian tradition. The figure is tall and graceful, the bodily structure understood and stressed, and the face austere and unsmiling—a lovely thing.

"Aside from its aesthetic qualities, the figure is of particular and outstanding value to the history of Chinese art because it is dated. So far there are only four known dated wood figures of any importance, and in many ways this is the most satisfactory of the four. . . .

The inscription is on the inside of the upper of two small blocks in the back of the figure which sealed the hollow found in a great many Eastern statues. Neither block showed any signs of having been tampered with, and the contents of the chamber, comprising offerings of raw silk, various grains and seeds, bits of silk in five colors (symbolizing the vitals of the deity), incense sticks, and semiprecious stones, were undisturbed; there is therefore no reason to suppose the inscription is not what it purports to be. It reads: *To Yüan Kuo Yüan Chih chiu nien ssu yüeh keng yin shuo nien jih*, "The great Yüan State, Chih Yüan period, 19th year, 4th month, 20th day" (which concords with May 28, 1282). In our dating of the Chinese dynasties this corresponds to the second year of Yüan instead of the nineteenth because we date Yüan not from the accession of Kublai Khan to his own throne but from the date that he established himself on the imperial throne in Peking. It is, of course, possible that it is a much earlier figure and that the date was put on at the time of repairs, and there is much in the style and in the condition of the wood to support such a theory, but I am satisfied that the execution of the wood and the date are of the same time. . . .

"Our Kuan Yin, therefore, holds its place as the earliest securely dated wood figure yet found. At this stage in the study of Chinese wood sculpture any dated figure is of great importance, but the figure just acquired by the Museum is important for another reason: the date is unexpected and very upsetting because, left to theory, the best critics would say that the figure was a superb example of what is too often called the 'Ming Renaissance' or else actually of the T'ang dynasty. No one would have thought of calling it late Sung or early Yüan, and one may imagine the hundreds of Kuan Yins



DATED FIGURE  
OF KUAN YIN  
IN CARVED  
WOOD

This interesting Chinese figure has recently been acquired by the Metropolitan Museum of Art from the Ralph M. Chait Galleries.

all over the world that have been placidly sitting behind eighth-and-ninth-century labels thrown into a panic and scampering for safety and, on the other hand, an even larger number of Kuan Yins that have languished under the stigma of Ming attributions holding up their heads again and trying not to hurry as they attain the happier fields of Sung. The current

theory—that from early T'ang to Yüan the gods simply stopped pouting and gradually began to grin, that they slowly went on getting more and more relaxed and fatter and fatter and fatter until the Yüan dynasty broke the continuity, and that the T'ang style was not revived until the Ming dynasty, and very badly—receives with these words its death blow."

## DUVEEN BROTHERS

PAINTINGS PORCELAINS  
TAPESTRIES OBJETS D'ART

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PARIS

## VENICE BIENNIAL TO OPEN MAY 12

VENICE.—Venice is sparing no pains to make her XIXth International Exhibition the most attractive and memorable in its history. Besides the contemporary works of art to be shown in the beautiful permanent buildings of sixteen nations, a special Pavilion is devoted to the decorative arts. The American Building, owned by the Grand Central Art Galleries, will show a carefully selected list of paintings all owned by the Whitney Museum of American Art. The exhibition lasts from May 12 to October 12 and during that period open air performances of *The Merchant of Venice* and a delightful play by the inimitable Venetian, Goldoni, will be presented. Prizes will be awarded for Poetry and there will be a national competition of dramatic companies. The film producers of the world will show a succession of the most notable recent productions in the original language and edition. A fine international music festival has been arranged at which many new compositions will be performed in that charming XVIIIth century opera house, the "Fenice," and in St. Mark's Square. In connection with these performances there will be an international exhibition of classic dances.

The special feature of the Italian Pavilion in the public gardens will be a remarkable group of portraits by the XIXth century masters. The gallery space permits America to be represented by only five painters and one sculptor and the works secured by Martin Birnbaum are the following: Whistler's "Portrait of Maud Franklin" (Owned by Hunt Henderson, Esq.); Sargent's "Portrait of Mrs. More" (Owned by Mrs. Carol Carstairs); Sargent's remarkable sketch of Duse, painted during a sitting of twenty minutes (Owned by Mrs. Stevenson Scott); Chase's "Self Portrait" (Owned by the Corcoran Gallery); Eakins' "Portrait of Prof. Rowland" (Owned by the Addison Gallery of American Art, Andover, Mass.); Duveneck's "Portrait of Squire Duveneck" (Owned by the Addison Gallery of American Art), and Saint Gaudens' portrait bust of General Sherman from the Saint Gaudens Memorial Gallery at Windsor, Vermont. The early masters like Stuart, West, Copley and Sully were omitted in favor of more recent painters and space limitations prevented the committee from adding works by such artists as Thayer, Fuller or Mary Cassatt.

## Fine Loans Made To the Exhibition Of Daumier Work

By MARCEL ZAHAR

PARIS.—The works by Daumier on view at the Orangerie have been loaned by private collections and museums in all parts of the world. We are shown "L'atelier du Sculpteur" and "Trois Avocats Causant" (Phillips Memorial Gallery, Washington), "Don Quichotte et Sancho Pança" (Mr. Shipman Payson's Collection, New York), "Don Quichotte dans la Montagne" (Mr. Robert T. Paine's Collection, Brooklyn), "Le Marché" (lent by John D. Rockefeller, Jr.), "Le Boucher" (Fogg Art Museum, Harvard), "Un Amateur" (Metropolitan Museum of Arts), "Les Amateurs de Peintures" (Cleveland Museum of Art), and many other works.

The Bibliothèque Nationale shows Daumier at his daily task of draughtsman-reporter, chronicler of the fads and follies of the day, and shrewd observer of the Parisian scene. (Dickens, it may be noted, began his *Pickwick* as a piece of hackwork.) He tells his "story" in a few fluent lines, vivid as lightning; then, with some heavier strokes, presses his onslaught home. And every stroke makes good. Each drawing points a moral, often scathing, but never churlish; *malin*, not malignant. For Daumier was a kind-hearted man, a moralist of Molière's school; he never causes needless suffering and points out human frailties only for their amendment. In the 4,000 cartoons he furnished to *Caricature* and *Charivari* he set out an entire *Comédie Humaine*; they were comical or genial, epic or tragic, as each case required. Life is depicted under many aspects, from episodes of French home-life to social and political problems. In dealing with the latter, Daumier always proves himself a sworn defender of the "under-dog", a champion of liberty.

Musing on these Daumier exhibitions, a curious day dream held by fancy, the vision of a celestial anniversary—of Daumier's advent to the Elysian Fields—in the august *cénacle* of the Immortals. In the seats of honor, in friendly conversation with our XIXth century master's shade, I caught a glimpse of Rembrandt (whose chiaroscuro Daumier adopted), of Michael Angelo (whose sinewy forms he borrowed) and Shakespeare (whose dramatic verve he made his own), and, gathered round our Daumier, contemporaries and bosom-friends: Balzac, Baudelaire and Michelet, Corot and Delacroix. . . .

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## The New Director Now Takes Over Brooklyn Museum

(Continued from page 3)

given was devoted to American paintings, as being calculated to appeal to that particular audience. Good examples of Sargent, Chase and Eakins were among the pictures shown, but as Mr. Youtz put it, "It didn't get the crowds." Several thousands apparently came in the first few days, but that could justly be put down to curiosity. However, Mr. Youtz did not let this experience dampen his enthusiasm. Indeed, it increased it. But he decided to seek advice as to why the show had failed of its purpose. And where did he go for this but to the local managers of the large stores, such as Woolworths, The Atlantic and Pacific Company and the United Fruit Company. These men proved very helpful and confided to Mr. Youtz, in strict confidence, such useful data as the gross intake and daily attendance at their stores. With these Mr. Youtz made charts, and compared these with a chart of museum attendance. "These all showed a similar movement of patronage," remarked the speaker, "Monday, Tuesday and Wednesday proved to be dull days in store and museum alike, with a steady increase toward the end of the week, rising to a peak on Saturday." Among the many valuable conclusions which were thus arrived at was that the failure of the exhibition of American paintings was due to their lack of novelty. They had seen them before.

Acting on this experience the director went on to say that, "the next experiment was to put on an exhibition of Post Impressionists. This one did not go either, this time, from too much novelty. Next a show of art produced in the public schools was put on and this went marvellously, because all the parents came to see what their children and their neighbors' kids were doing." Then, three years ago last Christmas, the John G. Johnson collection was shown. For this an ecclesiastical background was suggested, in which some of the unused material from the new Medieval section of the Pennsylvania Museum proved very useful. "I did not attempt anything realistic, but preferred to rely on suggestion. It was a huge success. During the period of the exhibition many more people came to see it there than had ever visited the Johnson house."

Continuing to expound this exceedingly interesting subject, Mr. Youtz went on, "Realizing that it was my job to lead the public as well as entertain them, I put on other exhibitions less calculated to meet the popular demand. One consisted of modern decorative art



**HEAD OF A BUDDHA** CHINESE, WEI DYNASTY  
This piece, from the cave of Lu Meng Sun, has been loaned by R. A. Bidwell to the exhibition of Far Eastern Sculpture and Prints at the Smith College Museum of Arts.

similar to that now on view at the Museum of Modern art, and another was devoted to the Expressionists. Each time my audience decreased. But the interesting thing is that on the whole I was able to keep alive the first curiosity, and brought in some 30% to 35% of the total neighborhood population. This proved to me that if a museum is built up around a public whom it is meant to serve, it is possible to form a sense of taste and exercise a wide influence." In conclusion Mr. Youtz remarked that "A museum has to be run like a theatre. New exhibitions must be staged every three or four weeks, otherwise people lose interest. This is

been given over to this work, and this is gradually being installed as funds permit. "This department will also be a laboratory for experiment," said Mr. Youtz, "I think education should start with objects, and it will be our aim to give students, whether children or adults, as much first-hand experience as possible. Wherever it can be done, we plan to take things from the cases and permit students to handle them." Speaking of the aesthetic approach, the Director remarked that it was in general based too much on a priori principles, and to little upon the objects and their relation to their own environment. Continuing, Mr. Youtz said that he encouraged the docents to study art objects in relation to the ethnological, anthropological and social factors pertaining to their period. "The museum is, after all, a superficial environment, in which objects are divorced from the life which have given them meaning," concluded the speaker.

In a brief conversation with the retiring Director, Dr. Fox kindly responded to a question regarding the Museum when he first knew it, twenty-two years ago. Dr. Fox remarked that it was then primarily a scientific institution, with a subsidiary art section. It was this latter department that the trustees wished to develop, and so engaged Dr. Fox to help them to restore a balance between science and art. "From that time on," Dr. Fox said, "the art activities of the Museum gained in importance. An increased interest in foreign schools of art became noticeable, a number of national collections being invited over for exhibition." Among these had been the Danish and Swedish collections, and, during the war, the Museum had housed the French painting and sculpture and decorative arts that had been displayed in the French section of the San Francisco exhibition. "This had not meant the slightest in any way of American art," continued the speaker, "I should say the relation is three to one in favor of the Americans."

Dr. Fox recalled that the Museum was founded over a century ago, and grew from what was originally known as the Apprentices' Library. "Augustus Graham was among the first to promote the project," said Dr. Fox, "and in 1825 it became known as an Institute. Another benefactor of note is Franklin W. Hoar, who, being himself a scientist, developed the scientific side very strongly." Inquiry elicited that the Borough of Brooklyn provides funds for maintenance of the building, but no purchase moneys, so that the collections have been built up solely by gifts or bequests of art objects or money. The Children's Museum, Dr. Fox added, comes also under the Director of the Brooklyn Museum. In conclusion, Dr. Fox affirmed that he would always retain a keen interest in the Museum.

## FAR EASTERN ART SHOWN AT SMITH

**NORTHAMPTON.**—The exhibition of Far Eastern sculptures and prints, on view during April at the Smith College Museum of Art, includes a very interesting group lent by Yamanaka and Company of New York City and by Raymond A. Bidwell of Springfield, Mass., whose collection is widely known among connoisseurs in this field. Among the sculptures from Yamanaka is an unusual head of a priest, sculptured in stone, given to the Sui dynasty, and the relief of an angel, reproduced on the cover of this issue. This latter example is said to have come from the inner temple ceiling of Tien Lung Shan cave temple, while the stone head was found in the famous Lung Men cave temple. The sculpture lent by Mr. Bidwell, which is also reproduced in this issue, is a black stone head of a Buddha, dating from about 525 A. D. and coming from the cave of Lu Meng Sun in Honan province.

## LIBRARY ACQUIRES AMERICAN PRINTS

Outstanding in the annual exhibition of recent additions to the print collection of the New York Public Library are a number of original drawings by American artists, including E. A. Abbey, Alfred L. Brennan, "Pop" Hart, Rollin Kirby, Allen Lewis, Thomas Nast, Edward Penfield, V. S. Perard, William H. Walker, Henry Winslow and C. H. Woodbury. There has been a gratifying increase in the acquisition of American prints, we learn from the current Library Bulletin, partly through an anonymous gift and partly because of the resumption of the activities of the Friends of the Print Room.

Among items of a more specialized interest are: a drawing, with blocks and impressions, illustrating the development of a chiaroscuro print by Allen Lewis; a sheet of lithographic textures, drawn by Charles Locke for his students; a portrait of Helieu, etched by Boldini; five prints by O. Bangemann, showing that artist's virtuosity in reproductive wood engraving (Avery Collection); additions to the collection of Australian bookplates.

Of the old prints in the exhibition, special attention may be called to Meckenem's "Dance at the Court of Herod." There are to be noted also Durer's "Ulrich Varnbuhler" (a woodcut of which later impressions exist with chiaroscuro tints added) and two prints by Hendrick Goltzius, "Hercules Killing Cacus" (impression from key-block, the chiaroscuro print being already in the Library's collection) and "Arcadian Landscape" (also an impression from the key-block of a chiaroscuro print).

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## PARIS LETTER

By Marcel Zahar

The directors of the Jacques Seligmann Gallery have had a happy inspiration—the reproduction, detail for detail, of the famous atelier of M. Ingres, with "The Portrait" as the leit-motif of the ensemble. Their efforts have been crowned with a well-deserved success. In this exhibition we are given a lively synthesis of the eminent XIXth century school which waged incessant war on its rival, the Delacroix group. A host of pupils and disciples are gathered around the great master of line and form, and we find here, represented by their most typical or famous works, Amaury-Duval, Balze, Benouville, Chassériau, the brothers Flandrin, Forestier, Granet, Janmot, Lamothe, Lehmann, Mottez, Orsel, Papety, Savoie, Ary Scheffer, and others. Many of these painters are quite forgotten nowadays and their works are to be found only in out-of-the-way provincial museums. . . . And this (why hide the truth?) is about all that they deserve.

Around their autocrat, Monsieur Ingres, whose yoke lay heavy on their shoulders, these loyal followers are humbly mustered like the cottages and villas that huddle round a tall cathedral in some of our old cities. They were enthusiasts of a school of art that



WILLIAM AND MARY PORRINGER

ENGLISH, 1693

This piece, bearing the mark "P. R." is included in the collection of Old English Silver and Old Chinese Porcelain of Lt.-Col. O. H. Oakes to be sold at Puttick & Simpson, London, on May 10 and 11.

strictly banned enthusiasm. For Ingres made it his business to eradicate by logmatic phrases, cutting as a surgeon's scalpel, whatever personal emotions his disciples might possess. "All

zest abandon, ye who enter here!" might have been inscribed over the portal of his studio. Imagination was taboo; his pupils' duty was to cultivate their observation of realities. "Your

business is to reproduce nature—no more, no less!"—also sprach Monsieur Ingres. . . . Obediently his pupils opened their eyes wide and stared at nature, then struggled to depict it literally, photographically; but, alas, in this unnatural cult of nature they shed their personalities, and grew, aesthetically speaking, impotent. As a matter of fact Ingres, himself nature's high-priest, took liberties with nature; thus in his "Odalisque" (at the Louvre) he has prolonged the model's back by two unnecessary vertebrae! For there is an epic "gigantism" about his genius which endows his forms with a trace of almost classic majesty. His followers, however, lacking the competence and genial élan of their leader, cut sorry figures beside him—an uninspired and uninspiring company. For it is futile to make, as it were, a plaster cast of the model; technique and neat dexterity may enable an artist to represent, pore for pore, the skin and contour of his subject, but, when the copy is achieved, he will find that something vital has eluded him in the process, the very quality which gave the original its emotive value, the essence of its life.

Ingres' pupils were quite unable to portray the inner selves, the temperamental idiosyncrasies of their models; all they convey to us is, so to speak, a fashionable psychosis, a finical sentimentality, expressed in the too perfect ovals of the faces, and vacant, stupid eyes. The flesh, rendered in would-be lifelike colors, looks flabby; the models' poses are stiff, conventional. Sometimes they suggest the output of sedulous technocrats, experts in mass-production à la Ford.

There are, however, some happy ex-

ceptions; Victor Mottez, for instance, who does not utterly devitalize his portraits. And then we have Chassériau who passed through two distinct, successive phases: the cult of pure form, succeeded by an enthusiasm for color and for movement. He followed Ingres at first, then Delacroix; and died young. His skill was proverbial. Yet, throughout both phases, there was a personal element in his art which ensures his lasting fame. That element consists mainly in his rendering of the expression of the eyes; they have a specific glamour, the look of tender insistence and the depth that is the hallmark of a Chassériau portrait. An almost mesmeric look, charged with vague evocations of far-eastern lands, which holds the observer's gaze enthralled. Such, moreover (as a fairly successful portrait of the painter by Savoie indicates), was the expression of Chassériau's own eyes.

\* \* \*

Marguerite Louppe, another artist whom one usually associates with the group exhibiting at the Petit Palais, is showing her work at the Marcel Bernheim Gallery. There is a distinct element of the fantastic in this painter's art and she has a rapier wit which brings her into line with the sparkling word-play of Giraudoux and Cocteau.

We reserve for a later date our description of a new art movement, *L'Ecole du Merveilleux*, which might be englished as the "Wonderland School" (with an oblique allusion to the unique Alice and her adventures); it is another and more amiable facet of the *Surréaliste* and Freudian school of painting, dealt with in a previous letter.

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### Around the Galleries

By Jane Schwartz

This season, which has seen the marine paintings of Frederick Waugh and Frank Vining Smith and a few others of contemporary interest, would yet be incomplete without the maritime scenes of Jay Connaway, now on exhibition at the Macbeth Galleries. Like Waugh, Connaway's sea pictures have been devoted to interpretations of her various moods, especially her whims at Monhegan where dull floods of spray break against gray rocks. Here and there, sunlight casts faint highlights and shadows upon the blue-green water, while strong winds break up her mildness into white-capped waves which dip and crash in tiny inlets. Of the "pure" marines, "Surf at Low Tide" was one of the most interestingly painted. However, Mr. Connaway does not spend all his time upon the sea, alone, but directs some attention to the mysterious landscape which surrounds her rocky sentinels. In this classification is "Midwinter, Monhegan," in which the little snow-covered huts and icy hills play antiphonal choruses against the dull grey sky and the moody green water. "The Landing" also shows the interest in contrast, which dominates the majority of the canvases.

At the Fifteen Gallery, Armand



ROBERT SAMUELS  
and  
EDWARD I. FARMER

*The re-elected President and the newly elected Chairman of the Executive Committee of the Antique and Decorative Arts League.*



Wargny and Lars Hoftrup are exhibiting their work.

The more one sees of Mr. Wargny's painting, the more lucid it becomes. The first time we saw one of this artist's landscapes, we received the impression of many colors dominated by dark greens and blues, which were rather chaotically put together. However, when one has studied Mr. Wargny's work for a little while, his forms seem to emerge with greater clarity

and ease than at the initial glance. Certainly, many of the canvases need to be seen from a distance for appreciation of their effects, for the artist arrives at his destination, although he takes some rocky roads and extra hours to get there. We also liked his drawings, which at times have some of the rich quality of etching.

Lars Hoftrup does not need so much explanation, since his forms are clearer at the outset and one does not have to search for missing pieces, as in a

jig-saw puzzle. Only in one painting, "Picnic Grounds," were we impeded by the difficulties of unusual technique. This overcome, we were able to come to real appreciation of his qualities of ease and pigmental poise. "Artstord," a capable little snow scene, held our attention, perhaps longer than the remaining canvases.

The Schwartz Galleries are holding an interesting show of etchings by Soderberg, which will be reviewed next week.

### A. D. A. L. HOLDS ANNUAL ELECTION

At the annual election of officers of the Antique and Decorative Arts League, Inc., held at the Hotel Gotham on the evening of April 10, Mr. Robert Samuels of French & Company was again chosen as the organization's president for the coming year. Mr. Edward Munves and Mr. Francis H. Lenygon were re-elected secretary and treasurer, respectively.

The three newly selected vice-presidents are Mr. James Robinson, formerly the League's executive committee chairman; Mr. H. F. Dawson and Mr. Dikran Kelekian. Mr. Edward I. Farmer will be chairman of the executive committee for the coming term, with Mr. Edward P. O'Reilly holding the office of vice-chairman. Other new members of the committee are Messrs. John Ginsburg, William A. Kimbel and Rene Seligmann who with Messrs. E. C. Bonaventure, Paul M. Byk, Carlos H. Meinhard, Philip Suval, Lewis Symons and Felix Wildenstein complete the group.

On and after May 1, the League will occupy quarters on the eighth floor at 20 East 57th Street, to which address all communications should then be forwarded. Several important business policies were discussed at the meeting, after which Mr. Edward P. O'Reilly of the golf committee announced that the sixth annual tournament would be held at the Westchester Country Club on May 16. Details regarding the event will be made public in the near future.

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## EXHIBITIONS IN NEW YORK

### MAURICE STERNE

#### Milch Galleries

Although Maurice Sterne has not ranked recently with our favorites among contemporary painters, this present exhibit has raised him more than a little in our estimation. In these Bali studies, he has shown a marked increase in personal expression which has found release in an exoticism attuned to his particular temperament. A great deal more freedom in design, richness of color and ability to sublimate decorative schemes into emotional content appear in this recent work. Something more than primitive subject matter—perhaps a naïve flair for combining these dark-skinned natives and their strange scenic and architectural surroundings in decorative relief—make these sketches slightly akin to those of Gauguin. However, the ability to compose in large planes of barbaric color does not belong to Sterne. One still feels a certain tendency to suffocate within the design. There are too few of those resting places in which the eye has breathing space before traversing the remainder of the pattern. One would never have this sensation with a Gauguin, although his decorations are flat, at times almost two-dimensional. Nevertheless, it is an interesting Sterne who appears in the present show.

He is especially good in the interpretation of racial types and even after we feel the smoldering brilliance which dwells within these people apart from their vivid bazaars and temple dances, individual character triumphs over racial pattern. Each child and young girl becomes endowed with a warmth which distinguishes him from the mass. One portrait of a Bali girl, especially, is filled with a tremulous sensitivity which has often been missing from Sterne's work. A very lovely use of line and color is present in this example as well as in "Bali Children," also a tender and eloquent piece.—J. S.

#### LUCIEN ABRAMS

#### Durand-Ruel Galleries

It seems altogether fitting that Lucien Abrams should exhibit at this gallery which specializes in French paintings, for any one who leans toward French masters, especially those of the last century, could not fail to be drawn to this work if only for the purpose of contrast. Although a share of this exhibition is drawn from as far back as 1915, the majority of the canvases are of recent execution. Through all, one can detect three styles, which may not be assigned to any particular period, for they recur again and again through his painting career. The first shows influence of the Impressionist school, although this artist never attempts to follow the technique of pure color to its most scrupulous extreme. In such a category may be placed "Nasturtiums" or "Garden on the Ledge," the latter most appealing for a freshness of color and vitality, lacking in a few of the other canvases.

In another group of paintings, one can notice a worship of Renoir, which results in such fluent brush work that color seems to be imprisoned in the canvas rather than applied upon the surface. However, the extraordinary richness and fiery warmth of the French master is lacking and we have, instead, reserved color which promises



"MOTHER AND CHILD"

By CONCETTA SCARAVAGLIONE

To be seen in the Salons of America exhibition in the Forum Galleries of Rockefeller Center.

more than it gives. His "Girl Sewing" (loaned by the Dallas Art Association), a few of the still lifes and especially the nude "Eve" bear out this indebtedness.

In the third group, he seems to have arrived at a more personal style, which marks a synthesis of his own facility in the use of color and design. In these, Mr. Abrams leans upon formalities of composition, worked out upon an almost scientific basis, which often results in landscape whose hills and foliage are employed for almost decorative purposes. We see this in the gently patterned "Spring Morning in Provence" and also in "Villa rose du ciel." One canvas escapes completely any net which attempts to capture and classify. This is the sketch-like painting, "On the Spanish Main," which for its purely inspirational character and harmonies of color is outstanding.—J. S.

#### REYNOLDS BEAL

#### Kraushaar Galleries

These watercolors of Reynolds Beal record the voyage he took with Bob Davis, the columnist, "down the Atlantic, touching at St. Helena where Napoleon died, onward to the Cape of Good Hope and Table Mountain, up the coast to Portuguese East Africa, cleaving two oceans and the Mozambique Current, surging against the Antarctic tide, touching at a dozen ports, with excursions inland." One can see at once that this is an interesting itinerary which ought to result in pictures of great popular appeal. That is just what has happened, for Beal knows just the sort of ingredients which go to make a good picture and furthermore he knows how to stir his pictorial elements into a tasteful appetizer. The water colors as a group have the power of giving pleasure through their gayety without demanding over much from the spectator.—J. S.

#### THIRTY PRINTS OF TREES

#### Ferargil Galleries

Joyce Kilmer would probably find great delight in the theme of this exhibition. We also enjoyed it, not only because of its tree subjects, but because there are many examples which illustrate the etcher's interest in landscape from early times to the present. The exhibit begins with Hirschvogel and Lautensack, representatives of the XVIth century, who both have a certain reticence in succumbing to the sensual lights and contrasts favored by the modern print maker. The Dutch School of the XVIIth century sees its greatest perfection in Rembrandt's "St. Jerome beside a Pollard Willow" and the very charming piece of Jacob van Ruysdael, entitled "The Cornfield." Of the same era is Claude Lorraine's Masterpiece, "Le Bouvier," whose marvelous transparency and gradation have been commented upon by Hammerton. The French delicacy of line and richly poetic interpretation of nature continues in the galaxy of great XIXth century etchers—Corot, Daubigny and Lépère, while "Les Bauleaux" of Legros has all the silvery finesse which is generally attributed to this master. In the English line appear Seymour Haden and Samuel Palmer whose quiet renditions of British scenery are always appealing.

The contemporary American school, while not comparable with the distinguished ancestry which has gone before, is represented by a few of our most important artists in black and white. The lithography of Victoria Hutson and Rockwell Kent gives a stylized account to nature while the tender drypoints of Woiceske and Robert Nisbet show a turn in the opposite direction. Other modern etchers who have lent their individual talents to the subject of trees are Levon West, Ernest Fiene, C. W. Anderson, Childe Hassam and Luigi Lucioni.—J. S.

#### FRANKLIN WATKINS

#### Rehn Galleries

After his great success in the Carnegie exhibit of 1931, Franklin Watkins has been but little heard from, save for an exhibit in Philadelphia. This is, in fact, his introduction to New York gallery-goers, who now have an opportunity to see his "Suicide in Costume" which carried off the Carnegie prize. In our opinion, this canvas is one of those unfortunate pieces which almost succeeds, only to fall down on the last point. Sad to say, the clown sprawled out upon a table, fanned by a smoking revolver, has no more emotional appeal than one of Mr. Lintott's woeful Pagliacci contemplating a rose. It is a subject thoroughly outworn, to whose tragic finality Mr. Watkins has little to add, despite his accentuations through slight distortion and clever dramatic heightening. As a feat in aesthetics, however, much can be said in the painting's favor. The admirable construction and welding together of back-

ground and figure, as well as the splendid drawing and color, leave little to be desired. However, as we said before, the composition somehow fails to ring true.

This deficiency of the artist, together with his tendency towards falsely morbid drama, especially mar the religious paintings, which have a tincture of disturbing irreverence. It is obvious that Mr. Watkins is not one who should attempt to explore religious depths. He, however, has also traversed other fields which seem more suitable to his talents. His two "Negro Spirituals" show the dark man as the primitive creature of the soil and are expressive of the human and simple feelings which have resulted in songs of such sincerity.

The artist's flashes of intuition, which catch situations and poses with pity and sympathy, give to his work an unevenness of quality as well as variety of execution. Such examples as the tiny "Girl Thinking," "Soliloquy" and "Paper Bouquet" have rich interpretive values and make excellent use of a minimum of distortion.—J. S.

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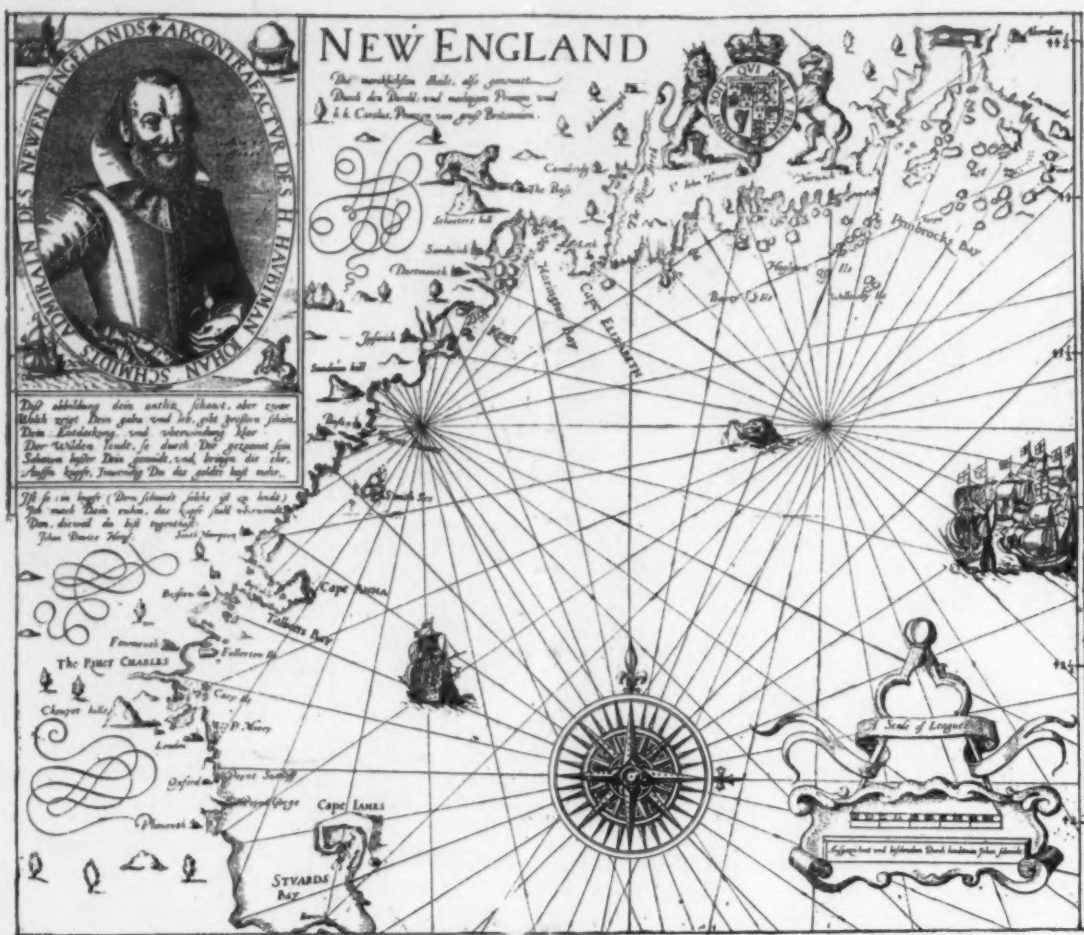
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## TOPICAL ART

Our more sophisticated artists are often strangely impervious to changes in the world. In the Carnegie International of last fall Mr. Henry McBride trenchantly commented upon this aesthetic withdrawal from the manifold forces which included revolution in Spain, Hitlerism in Germany and depression in America. But if the "art artist" often tends to dwell in an ivory tower, the "Sunday painter" reacts keenly, vigorously and naively to the current events of the day. Unhampered by any tenets of "significant form" or dicta from the School of Paris, the impulse to paint is often directly connected with a strong desire to interpret with dramatic fervor the high spots in current events.

By reverting more or less to the good old-time type of show, the current rally of the Independents at the Grand Central Palace once more performs a function that is essentially unique. Pathetically inadequate as art, many of the paintings on view reflect with a simple directness the mass reaction to political and social events. From this point of view, many works in the show have a real documentary value and we wish that a photographic record might be made of some of the more topical *oeuvres* for the benefit of future generations.

Recent psychiatric researches and experiments appear to have demonstrated the therapeutic value of active protest by those who feel that they have been the victims of the existent social order. Certainly, the current Independents with its tolerant attitude towards pictorial propaganda must have given its money's worth to many



MAP FROM THE FIRST BOOK BEARING "NEW ENGLAND" IN ITS TITLE  
 This rare first edition, containing the leaf with Prince Charles' new names for New England places, is included in the library of Rev. Dr. Roderick Terry to be sold May 2 and 3 at the American-Anderson Galleries.

artists who devoted large canvases and considerable quantities of paint to various phases of the class struggle and outcries against the depression. Other subjects which are taboo to the sophisticated artist are adopted with tremendous zest by these popular chroniclers of contemporary history and emotions, who instinctively hope that timeliness of subject may compensate for frailties of technique. It is somewhat significant that this consciousness of surrounding drama has entirely eliminated from this year's Independents the favorite theme of Leda and the Swan—apparently too trivial a subject for these epoch making times. But the "Consolations of Religion" and several similar canvases, mingling strangely with the protests of the militant radicals, appear as a new note that also reflects definite trends in mass psychology.

It is highly possible that the "art artists," with their need for more thorough digestion of outward events, may soon give us works which interpret in more permanent form the strange drama of the contemporary world. But until this occurs, there are only the "Sunday painters" to furnish us with pictorial records of today. And though their color be bad, their drawing feeble and their composition unschooled, who knows whether the next generation may not find instruction and delight in these painfully honest canvases?

## Obituary

## CHARLES VIGNIER

The recent death of Charles Vignier in Paris was the occasion of the following tribute by Mr. Leigh Ashton, which we reprint from the *London Times*:

"To those interested in the arts of the East his death leaves a gap that will be difficult to fill. Though his in-

Goya Loan Show  
Seen at Knoedler's  
By Many Visitors

The Loan Exhibition of Paintings by Goya has drawn a steady stream of visitors to the Knoedler Galleries throughout the two weeks during which it has been on view. The Galleries have been thronged from early morning to closing time and the exhibition, which ends today, may be regarded as one of the most successful shows that has been held for years.

Interest was primarily in ceramics, all the problems of Eastern art attracted him, and at his great house in the Rue Lamennais no one ever failed to find some object of absorbing interest. In his exhibitions of Japanese colour-prints from 1909 to 1914 and in the important exhibition of Chinese art in the Rue de la Ville-l'Évêque in 1925 Vignier showed the same exacting taste which he displayed in his interest in modern painting. The walls of his houses in Paris and at Barbizon were covered with the masterly drawings and sketches he had bought from time to time, and many a distinguished artist can remember the day when Vignier's encouragement meant much. He was something of a rough diamond—the familiar spotted handkerchief he wore round his neck marked his character—and he was no respecter of persons and made no pretense to be so. But those who enjoyed his friendship will always remember his personal charm and unerring taste. Many are the private and public collections here, in America, and on the Continent that have been enriched from his store, and his death means the passing of a type which has almost died out—the dealer who did not follow public taste, but created it."

## ALWIN J. SCHEUER

Alwin J. Scheuer, well known dealer in rare books, died recently at his home in New York, following a brief illness. Among Mr. Scheuer's many purchases, which aroused great interest, was that of the "Ashbourne" portrait of Shakespeare, bought at Sotheby's six years ago for £1,000. Early this month, Mr. Scheuer acquired George Washington's own copy of Robertson's *History of the Reign of Charles V* for \$7,700 in the Bixby sale at the American-Anderson Galleries.

## TWO PER CENT. VISION

The following article is the first of a series in which Miss Wells will trace her changing reactions to art. The author is a college graduate of high intellectual calibre but with no specific training in art. We feel that the rare sincerity of this writer will make her articles especially valuable to those who are occupied with these problems.—Eds.

By ANNE WELLS

It is the generally accepted conclusion that all sighted persons see that at which they look. Less than a week's association with what is commonly designated as "the art world" brought home to me the dismal conclusion that only the smallest percentage of people actually see and that not a great many more ever really look. Granted that there are varying degrees in the powers of observation of people in general. It is nevertheless safe to say that an overwhelming majority of those whose chief interest is not art (and we refer now to visual art only) could not on pain of death present from memory an accurate detailed description of the furniture with which they have lived for years, the pictures on their walls, or even specific objects which, at some time or other, they have favored with calculated inspection. The casual glance is so confirmed a habit of the average person that nothing short of intense and conscious training serves to alter it.

Be that as it may, it has been my peculiar fate to find myself one lone uninitiated individual, doomed to spend my days among art critics, art dealers, art scholars and professors, art museum directors and, to cap the climax, artists. Such people are, on the whole, decidedly charming and blessed with tolerance and a sense of humor, but I confess at the start that it is not an unmitigated pleasure to be transferred from a world where I have usually been able to hold my own in discussion, to a milieu in which I play "the guileless fool." Imagine, if you will, the acute discomfort of listening constantly to conversations on art which pre-suppose a complete background knowledge of the subject. Or again, think of the extreme awkwardness of watching people wax enthusiastic over a painting which resembles nothing so much as geometry on the loose, while condemning as cheap and insincere what has always seemed to you a perfectly truthful representation of a beautiful scene.

Fortunately, my art education is under way and what with the kind assistance of aforementioned critics, etc.,

I am learning to use my eyes for more aesthetic purposes than recognizing a red traffic light from a green. The process is painful, which may account for the altruism which inspires me to offer an unvarnished account of my progress along the lines of aesthetic perception, for the benefit of the many people who are mildly interested in art but are not likely to do anything about it. It is my intention to present in a series of brief articles the various elements in artistic creation as they are pointed out to me, so that others may know what to look for and on what basis to judge the works of art with which they come in contact. Inasmuch as my background and education are indubitably those of the educated middle-class American family, these reports may have an interest for a wide circle of readers.

Let me explain how very average I am. Coming from a family which, in the old tradition, had faith in the theory that only those gifted in the use of the paint brush and thereby meriting the term, "artistic," could rightly be said to have a knowledge of art, I quite naturally never gave the subject a second thought. On the other hand, it was an accepted fact that a certain degree of musical talent had been vouchsafed to our clan, and although it was evident that very little of said talent had descended to me, the general interest in music had its influence. Somehow or other, a good bit of knowledge seeped through and I grew up with a good sound musical training, which later developed into an intense interest and devotion. Thus my ear was made keen, because all nice children take music lessons, talent or no. Unfortunately, it is not yet accepted that all nice children learn something about art.

It is only fair to say that throughout the family there was a definite degree of good taste evidenced in the instinctive recognition of quality in furnishings and decorations and, likewise, a marked preference for extreme simplicity in every matter. This is actually instinctive, in no way due to formal training, and I might interpolate that this predilection has been the one guidepost that has saved me from utter floundering in my present art explorations.

A public grammar school education provided no mention of art, much less instruction. Four years in one of the most highly rated private secondary schools yielded no further help. The school recognized that there was such a thing as art by offering optional courses in practical work, but earnest students preparing for entrance to college did not divert their energies by taking such courses. One of the recognized eastern colleges for women offered me all the art courses I could want, but not being "artistic" I concentrated on literature and languages and history, with a smattering of philosophy and sciences. But the culture bug bit me at last and in my senior year I succumbed to a survey course in the history of art, which, although splendid of its kind, did more for teaching me what great art had been created and by what stages it progressed than in training me how to examine an entirely new creation and to determine its value. Obviously, no one course in the world could do that.

A first trip to Europe, without benefit of an art course, did little more than provide the conventional "thrill" of actually pausing before the "Mona Lisa" on a hectic tear through the Louvre, and a sense of satisfaction at having at last seen the stained glass windows of Chartres. A second trip was somewhat better. I actually hunted up the monuments that had been indicated as important in said art course—I took a special trip to Padua to see the Giotto frescoes and was almost thrown out of Assisi because I insisted on lighted tapers for the illumination of things I had come three thousand miles to see. I knew why Chartres was significant and I bravely admitted to a sense of nausea when left in a room full of Turners, but as for discovering anything of value for myself, the trip was a total loss. I found what I looked for and dutifully experienced all the proper reactions, but I shudder to think of all I missed because such things had not been specifically pointed out as important.

Practically the only development in an artistic direction in the years following college was a faint recognition of etchings. I could spot a Heintzleman, a Hassam, an Arms or an Eby, without reference to the signatures, but subject matter may have aided in that process. I attended the art exhibitions that received sufficient publicity to persuade me that "every one" went, and that I may say, was my pitiable state when I fell by chance into the maelstrom of "the art world."



# AS THEY ARE

"A Leader in Two Arts"

## Drawn from the World of Music by a Stronger Feeling for Art Josef Stransky's Life Story Reflects Varied Gifts

By RICHARD BEER

Anywhere in the world the destiny of man frequently hangs upon a mere turning to right or left. A small boy wandering through the streets of old Prague ventured through the doorway of a large building with which he was not familiar. No one ordered him to keep out, and his amazement grew in proportion to his progress through the quiet halls of the Rudolphinum. Colors in the ornate frames of the eighties glowed down at him from panels on which figures seemed to move enchantingly. He understood that these were pictures, but they were like no pictures that he had seen before, and being possessed of a thoroughly logical mind he determined to discover their meaning. Young Josef Stransky went home and excitedly demanded books on art from his parents.

Dr. Josef Stransky's office is a quiet north room in the upper floors of the Wildenstein Galleries. On three long walls of it are hung closely arranged groups of the many hundreds of famous pictures, old and new, which have passed through his hands. They represent a series of his adventures as a dealer during the past nine years. And as he sits at his desk he faces, among all the rest, the famous Burgkmalr "Portrait of an Architect," which until 1929 hung in an obscure hall in the palace of an Italian nobleman at Udine, when Dr. Stransky saw it and immediately bought it. The original is now in the Rosenfeld collection, but even in the reproduction Dr. Stransky still regards it as his favorite above all others.

He has had many favorites, some of which have lasted longer than others. His first was a nude by Kaspar Zumbusch, which came into his possession in the year 1902. He remembers that the color of it fascinated him, and also that he paid more for it than he could afford. Young European orchestra conductors weren't being showered with money back in those days. That painting was the cornerstone of his first collection, which was almost all the XIXth century German school. He had many favorites, but an enumeration of his collections here would account for the intensive training which has enabled him to pick and choose successfully among them.

He was born in what is now Czechoslovakia, educated at the Prague Gymnasium, and at the universities of Prague, Leipzig and Vienna. Not content with qualifying for a medical career, he wheedled his professors into allowing him to study music along with medicine. How he managed to combine the two courses, it is hard for easy-going Americans to understand. But it is matter of record that the two degrees were conferred on him just forty-eight hours apart. One from the University of Prague, and one from the conservatory of music. His father saw him receive double honors in that space of time, an event which would have sent the average American parent home in a state bordering on amnesia.

He preferred to concentrate on music rather than medicine, and he concentrated on it very effectively. He was barely of a voting age when he raised his conductor's baton for the first time. That was in the Royal Opera House at

Prague, and the opera was *Die Walküre*.

He does not talk readily about those early days, his interest being entirely in the present and having to do solely with art. He goes back into that part of his life before he came to New York reluctantly, summarizing it briefly. "It is divided into three periods. I was conductor at the Royal Opera House at Prague, then with the opera at Hamburg, and after that in Berlin with the Blüthner orchestra and then the New Royal Opera House."

He answers other questions about that time good-humoredly, but does not enlarge upon his experiences. Yes, it was true that when he was studying in Vienna he knew Brahms. He also knew Bruckner, Mahler, Hugo Wolf, Richard Strauss and many more of the great men. But all that has been written before, and it is a part of his life which he considers done and finished with.

He has been trying to get rid of the title "Maestro" for years. He has been trying to make people realize that when Josef Stransky laid aside his baton in 1923 the gesture was final. He had had twelve years of eminence as conductor of the New York Philharmonic orchestra, besides many seasons as a guest conductor in every important city in Europe. He wanted no more. There were other conductors, and he felt that the public was entitled to a change. He wanted to get away from the concert world,—from the sound of massed instruments. He was weary of it.

He still is, and to such an extent that he rarely goes to concerts. When he wants to enjoy music now, he sits at home and turns the pages of a score.

He smiles as he illustrates that peaceful turning of the pages. Then his hand drops and the account of his musical career definitely closes.

"I would rather," he says, "explain the beauty of a van der Weyden or a Rembrandt to one person who understands than conduct a symphony concert for three thousand people who do not understand."

Conducting under certain circumstances may demean art, and that is a subject with which he refuses to trifle. It is impossible that he should. His love for it is too deep-seated, and dates too far back. Consider that when he was little more than a boy he bought a picture which he could not afford, and that he did not stop there. Others followed it as soon as his purse would permit, forming the foundation of his first collection. It consisted entirely of the German masters, with a few notable exceptions in favor of the Swiss and Austro-Hungarian school. He realized what few people on this side of the world did, that German art had begun to bloom again in the middle of the XIXth century, and that its new manifestation was unlike that of any other nation in character and essence. Courbet's influence had crossed the Rhine and certain of the great German painters had acquired a fresh and lasting impetus among the studios of Paris. The old sentimental genre painting had disappeared and something very different had taken its place,—something that a discriminating young amateur might own to advantage.

Accordingly he bought examples from the Classicists, Anselm Feuerbach, Hans von Marées and Max Klinger. From the so-called Leibl Circle he bought widely, including Wilhelm Leibl, Charles Schuch, Wilhelm Trübner, Hans Thoma, Wilhelm von Lindenschmidt, Fritz von Uhde and others. Curiously enough one of the Leibl paintings was the artist's portrait of himself which had for many years belonged to William M. Chase. The balance of the collection consisted of examples from the Berlin, Düsseldorf,

Austro-Hungarian and Swiss Schools, and was remarkable for such artists as Adolph von Menzel, the draughtsman whose imagination recreated Frederick the Great, Max Lieberman, Max Slevogt, Lovis Corinth, Andreas and Oswald Achenbach, Eduard von Gebhardt and Michael von Munkacsy, after whom a street is named in Budapest. There were three paintings by Munkacsy, and one of them was the original of the once-popular and much discussed "Last Day of a Convicted Man."

That was the first Stransky collection to cross the Atlantic,—sixty-eight paintings in all—and their departure from Germany was considered a step of some importance in artistic circles. Dr. Heinz Braun, the Director of the Royal Pinakothek at Munich, wrote:

"No one will regret the fact that this beautiful and rich collection is now not in Germany, but, like a far advanced guard, has found its way to America. This circumstance may be an indication that the time has come when the German intellectual and artistic world will begin to win for itself in peaceful conquest across the great sea the at-

have left him discouraged for life as far as pictures were concerned. But as a matter of fact he had had another iron in the fire long before the war. He had been in Hamburg, you see, a city noted for its culture, where, even as early as 1910, a young man with an eye for such things might happen on a landscape by a little-appreciated genius lately dead in Aix-en-Provence. The price of the Cézanne was stiff, a thousand marks, but Dr. Stransky paid it, although he had to pinch to do so. Not many months later he acquired, by the same sacrificing methods, a picture called "Tete de Garcon," which critics, who had not then heard of Vincent Van Gogh, were afterward to describe as "sheer wizardry in paint."

The answer to all of this is that Dr. Stransky had compared the French and German schools of the XIXth century, realized the greater artistic value of the former and was backing his judgment. In Zurich in the year 1911 he backed it to the extent of a whole year's salary, and considered the money well-spent, for it brought him Manet's "La Promenade."

That was the beginning of his first



PORTRAIT OF DR. JOSEF STRANSKY

By FRITZ WERNER

tention which is due to its significance and strength."

At least a part of Dr. Braun's wish was fulfilled. Hugo Reisinger had left a bequest of forty thousand dollars to the Metropolitan Museum to be used for the purchase of paintings by German artists. In 1916 Dr. Stransky sold four of his collection to the Museum, a Leibl, a Max Lieberman, a W. A. Kaulbach and a Hans Thoma. He was scrupulous about that transaction, for at that time he was conducting the Philharmonic and his dealings in pictures were strictly on an amateur basis. He showed his original bills from Germany to the Museum authorities and received from them exactly what he had paid for each painting.

The balance of the collection finally traveled back to Germany and was sold there among the dealers for a quarter of a million marks. But that was after the world war and a mass of restrictions hedged all money into Germany. Time went on and the mark went up in a whirlwind of inflation. "And do you know what I got in the end?" Dr. Stransky asks. "Seventeen American cents!"

On the face of things, that should

French collection and he saved continuously in order to add to it. The process went on for years, and as the loose pages of the catalog turn beneath his fingers you see nearly every great name of the XIXth century in French painting,—Courbet, Boudin, Renoir, Degas, Manet, Cézanne,—the list is long and imposing.

What became of it? He sold it in 1923,—good and sufficient for a reason, he needed the money to buy more pictures with, which he promptly began to do. But two years before that eleven of those paintings hung in the Metropolitan Museum on an occasion which has become historic.

In 1921 there were two people in New York who were fighting for the recognition of the Impressionists and Post-Impressionists. One was Dr. Stransky and the other was John Quinn whom he describes warmly as "a prophet and pathfinder for the French art of the XIXth century,—a man of unbelievably fine taste." They carried their battle to its logical ground, the Metropolitan, and were met with what amounted to derision.

They were given to understand that their artistic judgment was badly

warped, and furthermore that the Frenchmen whose genius they proposed to honor were not actually artists but wall painters.

Well, 1921 was a strange year in the American art world anyway. Congress was solemnly considering a legislative measure which would put a prohibitive tariff on the importation of all foreign art,—a measure which John Quinn was naturally fighting with all the powers of his legal vocabulary. The Twelfth Annual Convention of the American Federation of Arts was meeting in Washington and Herbert Adams had made a speech condemning every form of modern art in the strongest terms that the press could carry. And out in Michigan a popular vote at the Detroit Institute of Fine Arts had censured a nude of Leopold Seyffert's for no other reason than a lack of drapery. So Dr. Stransky and Mr. Quinn didn't argue with the Metropolitan. They went away and began a process which is usually known in political circles as log-rolling.

The Impressionist and Post-Impressionist Exhibition opened at the Metropolitan on May 3. Henry McBride applauded and *The Art News*, while expressing no very emphatic opinion of its own, gave a column and a half to the enthusiastic comments of Bryson Burroughs. Even at this late date Dr. Stransky recalls that Mr. Burroughs' hearty support was a considerable factor in the success of the exhibition.

The only difficulty in interviewing Dr. Stransky is in keeping abreast of him. His mind flashes back and forth across his dramatic career, and the results are sometimes unexpected.

"Have I told you," he asks suddenly, "about the man who came to me asking for relief for actors out of work? 'Can you imagine,' he said, 'anything worse than a poor actor without a job?' 'Yes,' I told him, 'a poor actor with a job.'"

Dr. Stransky's humor is of the laconic variety. It usually has an edge to it, and sometimes a moral.

Recently he was approached by a man posing as a Boston lawyer who said he had a Schreyer of which he wanted to dispose. Three minutes observation of both the man and the picture convinced Dr. Stransky that neither of them were genuine. When he politely intimated as much, the man became abusive and demanded to know what the painting was worth. "Well," said Dr. Stransky, "if there's any justice in the land, it's worth three months in jail for attempted fraud."

The same terse humor runs into Dr. Stransky's opinion of some modern artists. "Derain, yes, I like Derain, but I prefer my Courbets straight." And Modigliani he characterizes as a modern Botticelli with a one-track mind.

At the next question, however, he forgets his humor for a little while and replies quite seriously. Nine years ago he became a member of the firm of Wildenstein & Company and his reasons for doing so explain more than anything else what he hopes to accomplish through the profession which he has chosen.

"My passion to collect was so colossal and my purse so small that there was no proportion between the two any more. My thirst to buy fine things could be quenched only if I was allowed to buy them for others, and thus employ the knowledge I have acquired for the benefit of other collectors; in other words connect myself with a great firm which really carries only the finest, and thus become associated permanently with the fine arts."

"My taste has always been catholic, and although my private collection (now on exhibition at the Worcester Art Museum) consists of notable works of French masters of the XIXth and XXth centuries I would not say that this is the expression of my preference. I just happened to collect French pictures, but I might just as well have collected Flemish pictures or Italian Primitives, or something else."

"Always in my life, I have been impelled by some educational momentum. I feel that my present collection is very educational. It starts with Ingres, and contains examples of all the prominent French painters of the XIXth century, crosses the border to the XXth and includes examples of eminent masters of today. A student can readily follow in my collection the development of French painting during the last one hundred and thirty years."



## RECENT AUCTION PRICES

### KAUFMAN FURNITURE

American-Anderson Galleries.—The sale of American furniture, the property of Hyman Kaufman of Boston, held on April 12, 13 and 14, due to the owner's retirement from the antique business, realized a grand total of \$73,219. We list below the principal prices obtained in the dispersal:

- 157—Mahogany paneled-door bonnet-top secretary—American, mid-XVIIIth century; Dr. C. Boeckmann ..... \$ 675
- 293—Curly maple "Spanish-foot" lowboy—Philadelphia, mid-XVIIIth century; W. H. Woods ..... 575
- 300—Six Queen Anne walnut fiddle-back side chairs—Rhode Island, first half XVIIIth century; Leon David ..... 720
- 313—Hepplewhite carved mahogany serpentine sofa—attributed to Samuel McIntyre, Salem, Mass., circa 1800; Mrs. J. Willis ..... 850
- 318—Shell-carved mahogany block-front long-case clock—Samuel Rockwell, Providence, R. I., circa 1770; W. H. Woods ..... 525
- 326—Chippendale carved mahogany bonnet-top chest-on-chest with claw-and-ball feet—New England, XVIIIth century; W. H. Woods ..... 775
- 327—Shell-carved cherry paneled-door secretary—attributed to Aaron Chapin, Connecticut, XVIIIth century; H. A. Schmidt ..... 600
- 405—Silver dome-top tankard—Elias Peletreau, New York, fl. 1736-1810; W. W. Seaman, agt. .... 1,100
- 427—Mahogany block-front kneehole desk with turned feet—New England, first half XVIIIth century; M. Webber ..... 800
- 445—Goddard shell-carved mahogany lowboy with claw-and-ball feet—Newport, R. I., mid-XVIIIth century; W. H. Woods ..... 850
- 446—Goddard shell-carved mahogany highboy with claw-and-ball feet—Newport, R. I., mid-XVIIIth century; W. H. Woods ..... 850
- 452—Shell-carved mahogany block-front desk with claw-and-ball feet—Salem, Mass., XVIIIth century; W. H. Woods ..... 900
- 458—Hepplewhite inlaid mahogany and satinwood tambour secretary—Rhode Island, late XVIIIth century; W. H. Woods ..... 950
- 466—Set of six Chippendale carved mahogany side chairs with claw-and-ball feet—New England, XVIIIth century; M. Webber ..... 1,350
- 479—Queen Anne walnut veneered, inlaid, and shell-carved highboy—New England, circa 1730; W. H. Woods ..... 1,000
- 482—Fine Chippendale shell-carved mahogany block-front chest-on-chest—Massachusetts, XVIIIth century; W. H. Woods ..... 2,400
- 487—Eagle-carved and painted pine mantel—Samuel McIntire, Salem, Mass., circa 1800; W. H. Seaman, agt. .... 1,200



"LANDSCAPE WITH HORSEMEN" By GAINSBOROUGH  
From the catalogue of original drawings by old masters recently published by E. Parsons and Sons of London.

## Parsons' Illustrated Catalog Offers a Variety of Drawings

LONDON.—An illustrated catalog of Old Master drawings and drawings of the early English School has recently been published by E. Parsons & Sons of London. It includes four hundred items, a great number of which bear the marks of famous collectors of the past. The collection is particularly strong in examples of drawings by the greatest English painters, among them a delicate Gainsborough landscape, a notable Constable and a fine Hoppner portrait. Of the more modern artists, Charles Keene is represented by no less than a dozen examples of his work for *Punch*. The English group includes as well, drawings by Rowlandson, Turner, Dante Gabriel Rossetti, two Lely portraits, a Thackeray illustration, and the work of many other artists of the last two centuries, together with that of well-known contemporaries.

Correggio, Michelangelo, Tiepolo, Tintoretto, Titian, Veronese and Leonardo da Vinci are listed in the Italian group, while the French sections offers

examples from Boucher, Chardin, Claude Lorraine, Delacroix, Fragonard, Guys, Huet, Nattier, Poussin, and Watteau among many others. In the portion of the catalog devoted to the Dutch, Flemish and German Schools, the names of Bol, Brouwer, Durer, Hobbema, Huysum, Jordaens, Rubens, Ruysdael, Teniers and Van Dyck appear.

These generously illustrated catalogs, which appear from time to time, generally at intervals of about a year, are always welcomed with interest by that large and ever-growing circle of collectors who realize that an artist's original sketch is often more intimate and vivid than a finished picture in oils. The firm has specialized in drawings for many years and a large number of English collections have been partly built up by its agency.

### CORRECTION

The article on Malvina Hoffman, which appeared in last week's *Art News*, incorrectly gave the name of Miss Hoffman's husband as Samuel B. Griscom. The name should read Samuel B. Grimson.

## MANTEGNA'S ART IS AGAIN ON VIEW

LONDON.—The Orangery at Hampton Court Palace, in which the famous series of paintings by Mantegna, representing the "Triumph of Julius Caesar," are contained, has again been reopened to the public, we note in a recent issue of *The Daily Telegraph*. We reprint below the account of the new arrangements in the building effected for the better preservation of the pictures:

"These pictures have been the cause of much anxiety for some years, because of the condition of the pigment, which was gradually but steadily disintegrating, this being due in the main to the changes in temperature and humidity to which they have been subjected. Some of the damage was caused through repeated attempts at restoration, on the part of artists who used various media having different characteristics and contracting and expanding in different ways.

"Mr. Kennedy North, who was entrusted with the arduous work of restoration at the request of Mr. C. H. Collins Baker instructed by H. M. the King, has refined the pictures and taken other steps towards their conservation.

"Following his usual practice, he has hermetically sealed them in a film of wax, so that the chemical impurities always present in the atmosphere of a city cannot, it is believed, affect them.

"An elaborate system controlling the degree of moisture in the air of the Orangery has been installed. The functioning of this depends primarily on an electrical device recording the expansion and contraction of a single human hair. When the air is dry the hair contracts, when it is moist it expands.

"The consequent alteration in tension is communicated by an electrical apparatus to a machine which automatically dries or moistens the air of the building, as required. A recording hygrometer makes it quite easy for the officer in charge of the orangery to ascertain at a glance the degree of humidity of the atmosphere hour by hour.

"As far as I know, the humidity control device does not exist in any other British or Continental gallery, though contrivances of the same character have been in operation for some years in certain private collections in America.

"A comparison of the humidity charts in the Orangery and in the National Gallery shows that the atmosphere in the former undergoes far fewer changes in this respect."

## FOREIGN AUCTION CALENDAR

### LONDON

April 24—Italian majolica, Chinese porcelain, French furniture, etc., from various sources.

April 26—Rare Adam furniture and the Boucher Neilson Tapestries from the collection of the Marquess of Zetland.

April 30—Highly important old French silver from the private collection of the late Edmund A. Phillips, Esq.

May 7, 8, 9—The important collection of English and French furniture, porcelain, objects of art and tapestry, the property of the late Leopold Hirsch, Esq.

May 10—Fine old English and Continental silver plate.

May 11—Important pictures, drawings and engravings, the property of the late Leopold Hirsch.

### Puttick & Simpson

May 10, 11—Old English silver and Chinese porcelain, the property of Lt.-Col. O. H. Oakes.

### AMSTERDAM

#### Mensing

May 15—The Helderling collection of paintings.

### COLOGNE

#### Lempertz

May 3-5—A porcelain collection consigned by a collector from the Rhineland.

June 19-21—The Leiden armor collection.

### BERLIN

#### Lepke

April 25—Antiquities and Far Eastern art.

May 10-18—The Masse collection.

### LEIPZIG

#### Boerner

May 14-16—The graphic art collection of Friedrich August II, and German XIXth century drawings from the collection of Professor Arndt.

### LUCERNE

#### Galerie Fischer

May 2-5—Paintings, furniture, miniatures, etc.

### SELIGMAN FURNITURE AND DECORATIONS

American-Anderson Galleries.—The sale of furnishings and decorations, the estate of the late Mr. and Mrs. Henry Seligman, held at the residence, 30 West 56th Street, on April 16 and 17, realized a grand total of \$28,138. The highest single price was brought by a chased gilded sterling silver tea and coffee service, from the Gorham Company, which went to Mrs. Alexander Brown for \$460.

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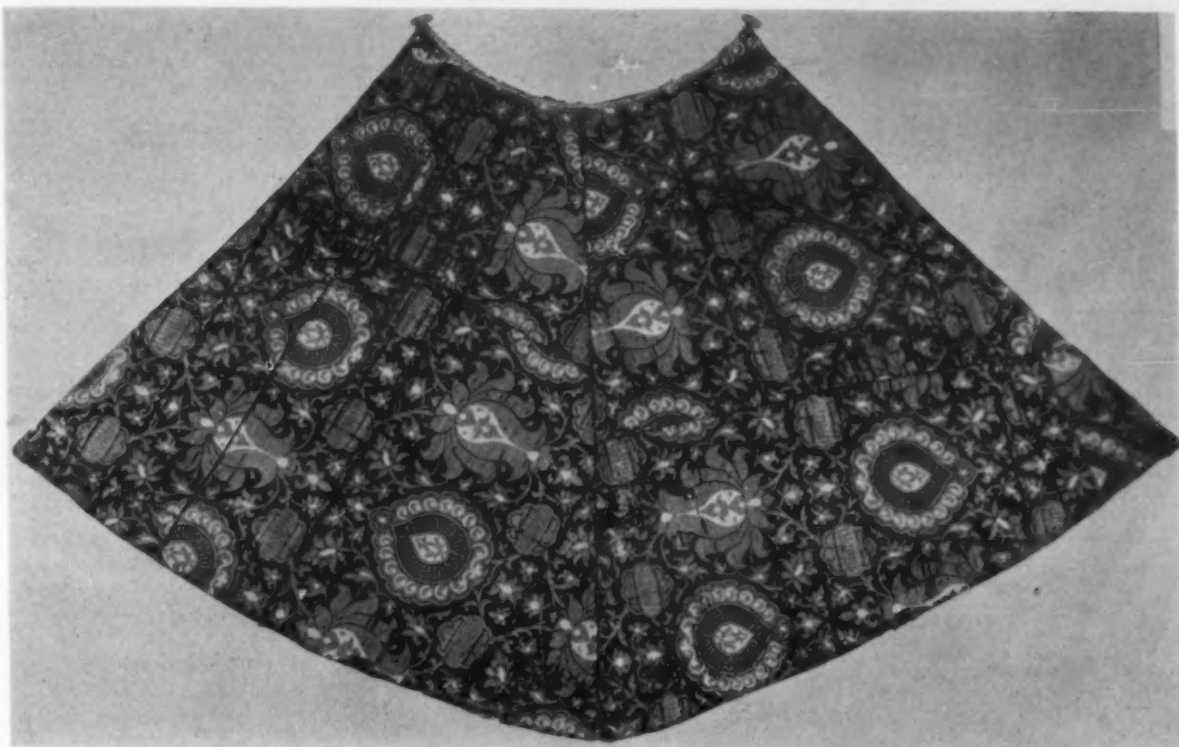


# MEDIEVAL TEXTILES IN THE ELSBERG COLLECTION

## Rare Specimens from the Looms of Spain and Italy Illustrate Significant Trends in Textiles of a Fascinating Era

Since mediaeval textiles are particularly rare, the opportunity to study notable examples of this era is always deeply appreciated. The private collection of Mr. H. A. Elsberg is widely known among connoisseurs, for he has built up over a long period of years a large group of remarkable specimens, which testify to great enterprise and enthusiasm in finding examples that are vital documents in the amazing epic of woven design. A recent private exhibition of some of the finest mediaeval weaves in Mr. Elsberg's collection was therefore of absorbing interest to those who had the privilege of studying these fabrics and of benefiting by their owner's expert knowledge of significant details.

The many Hispano-Moresque weaves formed an especially brilliant group in the display, carrying one back in imagination to the remarkable civilization of Almeria and Granada and their thousands of looms. Here one feels the sharp impress of that instinct for rich ornamental design, restrained by clarity of intellect, which distinguishes Spanish architecture, together with a perfected sense of craftsmanship, making each fabric an individual work of art. The powerful domination of the Far East, with its instinct for pure decoration and balanced form, appears in one of the earliest specimens with heraldic lions in cartouches, while a unique XIIIth century fragment with figures of Persian sword dancers, also reminds us of Spain's eternal debt to Mohammedan art. A pattern reminiscent of the most delicate of enameled tiles appears in one of the rarest of the early weaves in this category—a marvelous little square which was part of the famous cope of San Valero, formerly in the Cathedral of Lerida. The extreme fineness of texture and aristocratic perfection of design in this piece stand as living evidence of the high skill of Arab weavers as contrasted with the relatively clumsy work produced in the rest of Europe during this period. Among the many specimens with Naskhi characters playing a strong part in the design is the fragment of an Arab battle flag, said to have been



BROCADE MANTLE

SPAIN, XIIIth OR EARLY XIVth CENTURY

*This rare weave, which is said to have come from a church near Valencia, where it had been cut down to make a mantle for the Virgin, is a notable specimen in the collection of H. A. Elsberg.*

taken at the battle of Salado in 1340 by Alphonse of Castile and given by him to the cathedral in Castile. This XIVth century weave, which bears the inscription, "Glory to the Sultan," is remarkable for the boldness and strength of the calligraphic motives which, with later increase in delicacy, gradually lost their energy. Another important example in this class, a blue and gold brocade mantle, said to have come from a church near Valencia where it was cut down to make a mantle for the Virgin, is illustrated in this issue. An amazingly beautiful all over design in which large and small floral motives mingle with pointed ovals reading, "Glory to Our Lord the Sultan," and with polylobed ovals bearing the name "El Ashraf the King," give a unique interest to this piece. An altar frontal, is said to have been fashioned from a mantle captured at the taking of Granada in 1492.

Other interesting pieces in the Elsberg collection, which illustrate vari-

ous types of calligraphic patterning, include a weave in striped satin laced, probably executed about 1400 A. D. in the looms of Granada, and a late XIVth or early XVth century brocade of silk and gold thread, with the word "Success" repeated in braided Cufic letters upon the red and green of the tile-like pattern. Further indicative of the variety of invention and influence which gave such rich nurture to the textile art of mediaeval Spain is a fragment with lions, flowers and shields on a red ground, woven in Granada in the early XVth century.

Turning to the Italian specimens in the Elsberg collection, one also finds extremely rare specimens reflecting the strange forces which brought to Palermo, Lucca and Florence the richness of Chinese, Persian and Moorish invention, gradually producing a fresh synthesis of racial and period trends. Among the earliest pieces from Palermo is a fragment of a galoon of silk, linen and gold thread, woven on a

specially constructed loom and dating from the XIth or XIIth century. Also, probably from this same city, is a specimen of the utmost importance known as the "Sualre de Guy de Lusignan," King of Jerusalem and Cyprus, with an inscription in cursive Naskhi reading "Zeal and Zeal." Saracenic influence appears in the bird and tile motif of another brocade of silk and gold thread, possibly woven in Sicily in the XIIth or XIIIth century.

The glowing velvets which rose to such perfection in Italy may also be studied in a number of beautiful specimens in the Elsberg collection. The brocade of silk and gold thread, which we reproduce in this issue, is a stunning representative of the rhythmic swing of pattern and crisp perfection of detail which the greatest designers brought to the textile art. Even though the original gold lamé has entirely disappeared, this beautiful strip, which is believed to have been designed by

Pollaiuolo, has lost none of its moving beauty of line and color. A smaller piece in the collection, a fragment of a XIVth-XVth century jardinière velvet with green and blue flowers on a red ground, illustrates another type of more capricious design and color, remarkable for the subtle rhythmic sway of the entire repeat.

A softly shimmering golden luster gives a special coloristic beauty to another specimen—half of a XVth century Florentine chasuble of the "ferro-nière simple" type, in which the ogival lines enclosing the flower bouquets have a special delicacy and fineness. The other half of this vestment is the only similar specimen known. Turning to the pieces woven in Lucca, textiles with phoenix, dragon and other Chinese motives reveal the spirited interpretation given by Italian weavers to these borrowings from another land. The gradual simplification of favorite designs, which in later eras often led to stylization, may be studied in two interesting fragments with birds, in which the earlier piece shows a more detailed treatment of the wings.

In addition to the Hispano-Moresque and Italian specimens, the Elsberg exhibition featured a few other weaves of varying provenance, each of special interest to the expert. One of the most powerful of these from the point of view of design is a damask-like silk textile with details broché in gold thread, in which the repeat of gazelles and eagles points to Asia Minor or Syria as the place of origin. Two other interesting pieces reveal the positive influence exerted by the vigor of Sassanian ornament upon other races. The first of these is a roundel of twill weave silk probably executed in Alexandria in the VIth or VIIth century. The other is a piece of gauze with tapestry bands in wool, patterned with a row of birds with floating scarfs, done in Egypt, also in the VIth or VIIth century. Especially notable because of its inscription is a specimen of the Fatimid period, bearing the name of El Hakim.

The weaving of Northern France or Flanders, circa 1300, may be studied in a small piece of silk and gold thread tapestry, which formed half of a reliquary bag found in the church of St. Severin in Cologne, and bearing a design of shields. A most delicate specimen of Persian textile art is also included—part of a veil of fine linen gauze, broché in silk and gold thread, dating from the late XIVth or XVth century.

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## Great Rarities Feature Terry Library Sale

(Continued from page 3)

of *The Myrrour of the World*, about 1490, each one of thirteen known extant copies. Also of special interest in the incunabula are the third edition of Cicero's *Epistolae and Familiares*, the first edition of Bonaventura's *Meditationes Vitae Christi*, 1468, one of the two earliest editions of St. Augustine's *De Arte Praedicandi*, Fust and Schoeffer, Mainz, 1467, and the first issue of the 1482 Ulm Edition of Ptolemy's *Cosmography*, a magnificent copy with maps and capital letters brilliantly colored by a contemporary hand.

Rare illuminated manuscripts include a superb XVth century illuminated Pontifical, on one hundred and fifty-six leaves of vellum, executed for François, Count of Foix and Bishop of Andorra. Petrarch's *Triumphs*, an illuminated Florentine manuscript of the late XVth century, is another of exceptional beauty, with six miniatures in colors and gold. A particularly fine example of the early part of the same century is an illuminated manuscript *Book of Hours*, probably the work of a Northern French artist.

Two autograph letters, one written by Queen Elizabeth and the other by Mary Queen of Scots, will attract the attention of collectors in this field. The autograph letter of Elizabeth, in her beautiful Italian hand, is signed "Elizabeth R." Written to Henry III of France and relating to Mary Queen of Scots, it is a superb example and one of the very few of her letters now available. The letter of the Scottish Queen, signed "Marie R. maintenant prisonnière," was written March 31, 1568, to the Archbishop of Glasgow, invoking his aid, and was written from Lochleven Castle. An autograph letter, signed in full, by Oliver Cromwell, is a splendid collector's example and an excessive rarity. Great painters, musicians and scientists of the past also figure in the important autograph letters and documents. A signed autograph letter by Galileo to his patron Cosimo de' Medici, promising him a telescope, is another extremely rare item, believed to be the first signed autograph letter by Galileo to appear at public sale in America. There is an autograph document by Michelangelo and another signed by Raphael. An autograph letter by Beethoven to the Imperial Prussian Embassy relates to "a solemn mass," probably his famous *Missa Solennis*. From the hand of the great Johann Sebastian Bach comes an autograph musical score for second viola. The autograph manuscript of the score of Liszt's *Neue Liebe* will also attract much attention.

Autograph letters and manuscripts of English authors represent a rich field for the collector, including a signed autograph letter by Wordsworth giving his very frank opinion of Charles Lamb, and mentioning Coleridge, Hogg and Burns; four fine Byron autograph letters and the original manuscript of his *Translation from Anacreon, Ode III*; and Elizabeth Barrett Browning's manuscript notebook and album. Unpublished poems in the autograph manuscripts include one by Keats and two by Burns. A long signed autograph letter by Laurence Sterne and five extremely fine signed autograph letters by Charles Lamb, one of them in rhyme, are additional items of interest. Shelley items under this head include a signed autograph letter to Byron and two original autograph manuscripts. A desirable "association" item, combining the names of Dickens, Southey and Hunt, comprises an autograph manuscript poem signed "Boz," another by Robert Southey and a third by Leigh Hunt, all written on one folio sheet. Other notable autographs are manuscripts by Brontë, Scott, Thackeray and Stevenson.

English literature from the XVth to the XIXth century presents many rare first editions of great importance. Spenser's *Faerie Queene* and his *Pro-*



*The books of Nature & of Revelation equally elevate our conceptions, & in our purity, they mutually illustrate each other, they have an equal claim to our regard, for they are both written by the finger of the one eternal incomprehensible God*  
— L O N D O N — Bishop Warburton  
Published as the first direct for C. & J. Kemble, Fleet Street Jan. 31. 1797

### WASHINGTON'S AUTOGRAPHED COPY OF BUFFON'S "NATURAL HISTORY"

Included in the library of Rev. Dr. Roderick Terry to be sold at the American-Anderson Galleries on May 2-3.

thalamion, the Hoe copy, the only copy to appear at public sale in America, also his *Colin Clouts come home againe*, the very rare second editions of Shakespeare's *A Midsummer Nights Dreame* and his *King Lear*, and a first edition of *The Tragedy of Othello*, of which only fifteen copies are known, are among the notable items here. A copy of Milton's *Poems*, 1645, first edition, is said to be a presentation copy from the author. A complete set of the first five editions of Isaac Walton's *Compleat Angler*; Thomas Gray's own copy of his *Odes*, with manuscript annotations and a verse transcript by the author; an imposing group of Goldsmith first editions, including his *Vicar of Wakefield*, *The Deserted Village* and *The Haunch of Venison*; a fine copy of the famous "Kilmarnock" Burns, and a copy of the first London edition in which Burns has filled in the names where asterisks appear, in manuscript, and also added an additional manuscript verse; are of extreme interest. A strong Shelley group includes a complete copy of *Queen Mab*, one of the few known copies containing all the leaves usually removed by the author, his *Alastor*, an autograph presentation copy, and other items. Rare editions of Robert Herrick, Samuel Johnson, Byron, Charles Lamb, Tennyson and Edward Fitzgerald are also included in the collection.

Superb historical documents and autographs, and early books and broadsides make the Americana in this collection a veritable treasure trove. One of the most notable items among the autographs is the letter of Roger Williams, regarding the purchase of Rhode Island. Signed "B. F." is Benjamin Franklin's autograph manuscript "Elegy on My Sister Franklin," believed to be the earliest extant Franklin literary manuscript. A complete set of the autographs of the Signers of the Declaration of Independence includes the rare signatures of Button Gwinnett

and Thomas Lynch, Jr. This is the first complete set of "Signers" to appear at public sale since the Hollingsworth collection, sold in 1927 and includes twelve 1776 documents and 6 autograph letters from Signer to Signer. Other important American historical autographs include fine Washington, Captain Miles Standish, John Alden, John Paul Jones and Nathanael (correct) Greene items, and a document signed by Stephen Day.

In the rare early American books and broadsides appear Hakluyt's *Divers voyages touching the discoverie of America*, 1582; several important Captain John Smith items, including *A Description of New England*, 1616, *The Generall Historie of Virginia, New-England, and the Summer Isles*, 1624, and *A Sea Grammar*, 1627; Eliot's Indian Bible, 1661-1663, and Eliot's Indian New Testament, 1661. In the American incunabula is the exceedingly rare first edition of the *Paesi Nouveamente ritrovati di Montalbodo*, one of the earliest collections describing the voyages of Americus Vesputius and others. The collection of broadsides is rich in Newport items, such as the Ratification of the Constitution of the United States by the Convention of the State of Rhode-Island, Newport, 1790; the Newport Mercury, Newport, 1775, and a supplement to the Mercury, Newport, 1774, dealing with the Boston Port Bill.

Of outstanding interest in the field of autograph letters and manuscripts of American authors are an exceptionally fine unpublished manuscript of a portion of Poe's drama, *Politian* in blank verse, and two signed autograph Poe letters; seven fine Irving autograph manuscripts and a superb series of signed autograph Irving letters to Col. Thomas Aspinwall, relating to the English publication of two of Irving's works and a signed autograph manuscript of a Latin essay by Hawthorne, written while he was a student at Bowdoin College.

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The SONGS were set in Musick by  
Mr. HENRY LAWES Gentleman of  
the KINGS Chappel, and one  
of His MAJESTIES  
Private Musick.

Baccare frontem  
Cingite, ut vati nocent mala lingua futuro,  
Virg. Eclog. 7.

Printed and published according to  
ORDER.

LONDON,  
Printed by Ruth Raworth for Humphrey Moser,  
and are to be sold at the signe of the Princes  
Arms in Pauls Church-yard. 1645.

THE ROBERT HOE COPY OF THE FIRST EDITION OF MILTON'S POEMS  
Frontispiece and title page of this inscribed Milton item which will be sold with the library of Rev.  
Dr. Roderick Terry at the American-Anderson Galleries on May 2-3.

## Independent Artists Exhibit at Grand Central Palace

(Continued from page 3)

Archer, predominated in this division of the alphabet.

Suddenly we reached the "R's" and were forced to reestimate the situation. Why hadn't we started at "A" and been less lazy? We might have guessed that "R" signified rumbling, Revolution, Rivera and even the Reed Club. It was too late to turn back for we were confronted by a large canvas potpourri by the associates of the last named organization. We literally trembled at the hodge-podge of propaganda devoted to taxi strikes, starving workers' babies, imperialist wars, the Daily Worker, unemployment insurance, Municipal Art Show, Boston evils, etc., etc. In the midst of all this was Edward Alden Jewell's review of a Downtown Gallery exhibition above the face of John D., Sr.

After this, nothing could startle us. "P," we discovered, was in need of only a mild spanking. The exhibitors in this group restricted themselves to Hitler

wielding a relentless whip in the fashion of Clyde Beatty, except that Hitler was concerned with lambs such as Einstein, instead of wild lions and tigers. The portrait of "The Man Whom Civilization Forgets" succeeded in being innocuous, although paneled in allegories depicting rape, kidnapping rackets, Dillinger and red riots. The most interesting contribution is that of Nathaniel Pousette-Dart, who has painted Nakian in the process of modeling his colossal "Babe Ruth." We have always wanted to see how it was done!

Aside from California lynchings and pacifist agitation, all was fairly quiet until we reached the beginning of the alphabet. There, cannon reverberations had given way to mere toy shooting such as that of machine guns and revolvers. Quite deliberate is that charming canvas called "Peace" by Charles Goeller upon whose exquisitely painted still lives we commented earlier in the season, not suspecting that there was dynamite in the apples and pepper in the roses. Rockefeller and Rivera have been depicted in the unbecoming postures of half shaking hands and thumbing their noses at each other while a white dove hovers above them and be-

neath is that gilded monstrosity of Radio City which one critic has termed "a gesticulating gigolo on an egg." Jesus selling apples, Hitler and Einstein not exactly in classic friendship, and an operation on Uncle Sam are but a few of the subjects which have appealed to the sense of grievance in these artists.

However, one must not think for a moment that the entire body of cheese-clothed screens are devoted to bombastic treatment. A great majority of the artists have achieved an inner serenity of spirit, which has produced nudes, madonnas, landscapes, family picnics, dramatic interludes and pomegranates, in both modern and academic vein. Those we saw, including the water colors and the black and whites, were, to be very frank, pretty bad, although faint glimmers of light occasionally pierced the gloom. Some of the best work in this country seems to have been done by the Indians. The red man doesn't agitate or demonstrate; he believes in direct action and scalps the unlucky man who has incurred his enmity. Not that we mean to offer any suggestions to artists. The sculpture was no improvement on the painting, although, discarding aesthetic standards entirely, we rejoiced in de Creeft's "Picador."



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## COMING AUCTIONS

AMERICAN-ANDERSON  
GALLERIESDANA ET AL.  
FURNITURE, ETC.Now on Exhibition  
Sale, April 28

Historic items and labeled pieces appear in a collection, consisting chiefly of early American furniture and decorations, with a few choice English pieces, and a group of fine XVIIIth century Georgian silver, which will go on exhibition today at the American Anderson Galleries, prior to sale the afternoon of April 28. It comprises property of the late Helen Dana (Mrs. Richard H. Dana) of Cambridge, Mass., to be sold in settlement of her estate, property from the collection of Frank D. Millet, N. A., of Long Island, and others.

Among the larger and more important Dana pieces is a rare carved mahogany block-front paneled-door secretary of New England origin, a fine piece originally owned by the Rev. John Marsh of Wethersfield, Conn., Brigade Chaplain, 1778-1780. Other pieces which belonged to the Rev. Marsh are two fine New England Chippendale mahogany claw-and-ball foot chairs in the Dana collection. There is also a rare carved mahogany hooded highboy with four cabriole legs terminating in claw-and-ball feet. Historic items include a William and Mary carved and caned maple armchair, circa 1710, also from the Dana collection; which was owned by a succession of distinguished New England Judges. A Queen Anne maple fiddle-back side chair of Rhode Island workmanship was originally owned by William Ellery, one of the Signers of the Declaration of Independence. A finely proportioned painted comb-back Windsor armchair was originally the property of the Rev. David Avery, Brigade Chaplain in the Revolutionary Army, 1778-1780, and the other collections through which it has come down to the Dana family are a matter of record. There is also a rare small Chippendale mahogany sofa, the interior framework of cherry and chestnut.

Inlaid Hepplewhite pieces, with two very nice sideboards of the late XVIIIth century; an inlaid Sheraton mahogany bureau with the label of the maker, M. Allison, New York, about 1800; and a Queen Anne upholstered walnut wing chair, a mid-XVIIIth century Rhode Island piece, are of particular interest in the furniture, which comprises, in addition to Chippendale, Hepplewhite and Sheraton examples, some very good Queen Anne walnut and maple. There is a variety of attractive mirrors and fine clocks of the longcase and shelf types.

Two American portraits by John Wesley Jarvis, 1780-1839, appear in the collection, the sitters being Brigadier General Daniel Lee, 1794-1856, and William S. Darling, 1788-1861.

George II, III and IV groups appear in the English silver. In the George III London silver are an important set of twelve dessert plates by Paul Storr and fine pitchers by John Kentenber, 1769-70, and Thomas Hemming, 1790. A very rare pair of small waiters by George Hindmarsh, 1734 and 1736, and a fine salver by William Solomon, 1752, appear in the George II London silver. Among the earlier pieces are a Charles II silver tankard by William Busfield, York, 1683, and a plain Queen Anne two-handled cup by Nathaniel Lock, 1704. Early American silver; Georgian Sheffield plate; Rockingham, Spode, Chamberlains and Copeland porcelain services; and a group of Oriental rugs are included among the decorations.



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## VAN WINKLE GLASS

Now on Exhibition,  
Sale, April 27

Some of the finest known specimens of Stiegel type blue and amethyst glass, rare flasks and bottles in a variety of colors from the Ohio and Pennsylvania districts, and a fine assortment of 3-mold glass in the rarest patterns and colors, appear in a catalog of early American glass, the property of William Mitchell Van Winkle, well-known private collector, of Rye, N. Y., which will go on exhibition at the American-Anderson Galleries today, prior to sale the afternoon of April 27. The catalog, which has been prepared under the personal direction of Mr. Van Winkle, consists mainly of duplicates of pieces he intends to retain in his large collection.

Two extremely rare items in the Stiegel pieces of unsurpassed quality are a beautiful cobalt blue paneled vase which is known to have remained in the possession of the Mynderse family of Schenectady, N. Y., since 1853, and an amethyst perfume bottle of unusual brilliancy, blown molded in a beautiful diamond daisy pattern. Both of these pieces appeared in the Exhibition of Early American Glass at the American-Anderson Galleries, in December, 1933. Especially notable among the sapphire blue Stiegel type pieces are a "bull's eye" flask, a diamond-latticed small pitcher of brilliant hue, and a fine swirled perfume bottle. A rare Stiegel type light blue diamond quilted flask is of chestnut shape with a small neck. A clear glass covered pitcher, etched with a bird and foliage design, and a swirled small bowl of brilliant amethyst flint glass are other specimens in the Stiegel type glass which will attract particular attention of collectors.

tract particular attention of collectors.

The blown 3-mold glass constitutes a considerable group, an outstanding item in which is a light green flint deep bowl, also shown in the Glass Exhibition. This is particularly rare in this color, and is an Ohio off-hand piece, probably blown from a decanter mold. An interesting light green flint decanter, another Ohio piece of most unusual color, was also in the Glass Show. A light blue baroque decanter, club-shaped and rare in this color; a deep blue paneled pitcher; and a yellowish green octagonal bottle are other rare blown 3-mold pieces. A group of clear flint in this same group is distinguished by a very rare celery vase, with a quality of fine Stiegel flint and of rich vibrant tone. Also notable are a pair of small handled mugs, probably unique; a circular dish; a pair of firing glasses, probably unique; a pair of wine glasses molded with a band of hobnails and ribbing; an inkwell, with diamond daisy and hobnail ornaments; a very uncommon funnel-shaped miniature wine glass; and a rare small barrel tumbler. Pitchers, cruet bottles, flaps, tumblers and other desirable pieces also appear in the 3-mold group.

In the South Jersey group are a rare two-handled jar with brown cover and a pitcher with a ball cover, both fine peacock green specimens; and a light amber lily-pod pitcher and a white striated strawberry-red flask of chestnut shape.

From the Ohio and Mid-Western glass factories come some of the most attractive flasks in the collection. Very interesting Connecticut pitchers appear in the early New England pieces. A Stoddard pitcher of irregular form and a dark amber wine glass of heavy goblet form, both off-hand pieces, are likewise items which will appeal to collectors.

Historical flasks appear in two groups and comprise the popular "Eagle and Union," "Corn for the World," "Washington and Taylor," "Tree-of-Life," "Pike's Peak" and other types.

RAINS AUCTION ROOMS  
AMERICAN ANTIQUESExhibition, April 22  
Sale, April 25, 26

The Rains Auction Rooms will place on exhibition tomorrow afternoon early American antiques representing the stock of the Colonial Antique Shop of Boston, Mass., which is being liquidated by the owners. The collection comprises many outstanding examples of colonial furniture, mostly in original state and condition.

The articles will be on view Sunday from 2 P.M. to 5 P.M. and daily thereafter from 9 A.M. to 6 P.M. until the days of sale, Wednesday and Thursday, April 25th and 26th at 2 o'clock.

The most important item to be considered is a Rhode Island mahogany highboy of the XVIIIth century. Of Chippendale period and influence, it has a molded bonnet top with fluted pilasters, a carved fan top and bottom, and the typical ball and claw feet. Its rarity is further enhanced by the fact that it retains the original flame finials. It was handed down almost to the present time in the family of Judge Field of Sharon, Massachusetts, and bears an affidavit from one of the family. Several important highboys include a walnut and maple example of the Queen Anne period and a New Hampshire curly maple highboy of the same era. They all bear the old brasses. Among the chairs, two notable examples of early craftsmanship are a Queen Anne wing armchair with a walnut frame and simple cabriole legs, and a mahogany wing fireside chair of Chippendale influence. There are also many bureau of Sheraton, Hepplewhite and other XVIIIth century cabinet-makers' influence. A finely carved pine corner cupboard from New Hampshire with an elaborately carved fan dome interior and pilaster sides is an outstanding specimen of XVIIIth New England architectural pine furniture. An interesting group of primitive Colonial pieces is also offered.

Other noteworthy XVIIIth century New England pieces include a Rhode Island slant front desk of the Chippendale period, a Sheraton secretary-bookcase and a bow front bureau, another of Hepplewhite influence and an exceptionally fine Sheraton mahogany bow front sideboard, which is similar to one illustrated in Lockwood's book on American furniture. There are numerous other examples of early American furniture in maple, walnut and mahogany.

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April 28—Early American furniture and decorations, with a few choice English pieces and a group of fine XVIIIth century Georgian silver, property of the late Helen Dana, of Cambridge, Mass., to be sold in settlement of her estate, property from the collection of Frank D. Millet, of Long Island, and others. Now on exhibition.

Rains Auction Rooms  
3 East 53rd Street

April 25, 26—Early American antiques from the stock of the Colonial Antique Shop of Boston. On exhibition April 22.

ANNOT TO OPEN  
SUMMER SCHOOL

WESTPORT. — Annot, the well known German artist who recently exhibited at the Marie Sterner Galleries has announced her plans for opening a school of art here in Connecticut, next summer. Her husband, Rudolph Jacobi, will soon arrive in America to share the direction of the school with her. In addition to these two artists, four American painters will complete the teaching staff of the school for which a number of students have already enrolled.

Annot, who with her husband founded and heads an important school of painting in Berlin, is of equal Norwegian and German parentage. She began the study of art in the school of Associated Lady Artists and later painted for many years under Lovis Corinth. After her marriage she spent a number of years with her husband in Italy and Paris; together they worked with the French teacher, Andre L'hot.

An unusual aspect of the plans for the new school in Westport is the fact that laymen whose aim is merely to study art appreciation will share classes with professional painters. Mme. Annot considers that an essential of art appreciation is the practical application of the rules of art by the spectator himself. Lectures on art appreciation will form a part of the curriculum but will not be presented in the chronological form since this teacher believes that the historical means of art study is misleading and indirect. Further information regarding the school may be obtained at Mme. Annot's studio, 138 West 58th Street, New York.

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# **P. N. Youtz Named Brooklyn Director As Dr. Fox Resigns**

Dr. William Henry Fox resigned on April 10 as Director of the Brooklyn Museum after nearly twenty-two years of service, and Mr. Philip Newell Youtz was appointed Director in his place, according to an announcement by Mr. Edward C. Blum, President of the Brooklyn Institute of Arts and Sciences.

Mr. Blum issued the following statement: "Dr. William Henry Fox has severed his active connection with the Brooklyn Museum on account of advancing age. His resignation as Director was presented today at the meeting of the Museum's Governing Committee and accepted with regret. I join

with other members of the Board of Trustees in expressing their appreciation of his distinguished services and of the many advantages that have accrued to the Museum during his administration of nearly twenty-two years. He has our best wishes for his happiness in the leisure that is his due. By the action of the Committee he becomes Director Emeritus."

Mr. Philip Newell Youtz, who latterly has been Acting Director of the Museum, was appointed Director in place of Dr. Fox. Mr. Youtz came to the Brooklyn Museum last May as Assistant Director, and so has had the advantage of nearly a year in close association with Dr. Fox, during which time he has had an opportunity of learning the traditions of the institution.

Before coming to Brooklyn, Mr. Youtz was a curator of exhibitions at



PHILIP N. YOUTZ  
Newly appointed Director of the Brooklyn Museum.

the Pennsylvania Museum of Art. He originally went to Philadelphia under a grant from the Carnegie Corporation to open the first Branch Museum, under the auspices of the Pennsylvania Museum of Art. This Branch Museum was conducted as a laboratory for testing out new theories of museum administration. The success of the Branch Museum, which attracted an attendance of 5.7 times the total population of the community within a year, was responsible for introducing many new practices into the museum world.

Mr. Youtz graduated from Amherst College in 1918, where he was curator of the college museum. After graduating he spent two years in China. In connection with his work there he had unusual opportunities to study Chinese art. He served on the faculty at both Ling Nan University and Kwan Tang University.

Returning to this country, he was as-

sociated with the People's Institute of New York, where he had charge of the Fine Arts program for adult education. In this work he cooperated with the New York Public Libraries in building up an educational program, financed by the Carnegie Corporation of New York.

At the Brooklyn Museum Mr. Youtz has been particularly interested in developing the department of education to its highest efficiency; and while it is his purpose to make the Museum an active force in the community, as is shown by the articles which he contributed to the *Museum News*, he is deeply interested in the growth of the Museum's permanent collections, its loan exhibitions, and the music which has become such an important feature of its activities. He has approached the Museum from the point of view of the average visitor and his experiments in Philadelphia have all aimed to bring to the visitor a richer experience and to make the Museum appeal to him as an actually democratic institution.

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## Calendar of Exhibitions in New York

Ackermann Galleries, 50 East 57th Street—Exhibition of special pieces of XVIIIth century English furniture, to April 30.

American Academy of Arts and Letters, Broadway at 155th Street—Paintings and drawings by George de Forest Brush, to May 1.

American Folk Art Gallery, 112 West 18th Street—Early American painting and craftwork.

American Indian Art Gallery, 550 Lexington Avenue—Watercolors by Tonita Pena of Cochiti.

An American Group, Barbizon-Plaza Hotel—Watercolors by Hobson Pittman, April 23-May 5.

An American Place, 500 Madison Avenue—Paintings—old and new, to May 17.

Architectural League of New York, 115 East 40th Street—Exhibition of photographs of Persian Islamic Architecture, to May 9.

Arden Gallery, 440 Park Avenue—Garden sculpture by Wheeler Williams, April 24-May 7.

Argent Galleries, 42 West 57th Street—Members of the National Association of Women Painters and Sculptors.

Artists' Bureau, 63 Washington Square South—Exhibition of oils, watercolors, black-and-white by Kasimir and Wanda Korybut, through April 28.

Isabella Barclay, Inc., 136 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

Belmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

Braxton Art Company, 353 East 58th Street—Sculpture in ceramic, by Carl Walters, a collection of etchings by Augustus John, to May 6.

Brooklyn Museum, Eastern Parkway—A Brooklyn centennial exhibition: exhibition of the Brooklyn Society of Miniature Painters; twenty-first annual exhibition of the Allied Artists of America, to May 6; 100 American block prints, assembled by the Print Club of Philadelphia.

Drummer Gallery, 55 East 57th Street—Classical sculpture, painting and other rare works of art.

Frans Buffa & Sons Gallery, 58 West 57th Street—Paintings by American and European artists.

Cale Art Galleries, 624 Madison Avenue—Paintings of American and foreign schools.

Ralph M. Chait, 600 Madison Avenue—Chinese art collection of Edwin D. Krenn.

Arundel Clarke, 630 Fifth Avenue—Exhibition of modern pictures.

Contemporary Arts, 41 West 54th Street—Paintings by John Corbino, April 23-May 12.

Contemporary Art Circle, 500 Madison Ave.—Paintings by Max Beckmann and Paul Burlin, to May 1.

Cronyn & Lowndes Galleries, 112 Rockefeller Center—Paintings by Chauncey F. Ryder, to May 6; paintings by Esther Pressoir, to April 29.

Delphic Studios, 9 East 57th Street—Work by Rosalee Sondheimer, Winifred Scott and Laura Selloff.

Demotte, Inc., 25 East 78th Street—Persian and Indian miniature paintings.

Deschamps Gallery, 415 Madison Avenue—Sporting prints by A. J. Munnings.

Downtown Gallery, 112 West 18th Street—Recent paintings by Stuart Davis, April 23-May 9.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters.

Durand-Ruel Galleries, 12 East 57th Street—Paintings by Lucien Abrams, to April 28.

Ehrlich Galleries, 36 East 57th Street—Special exhibition of early American paintings by Earl, Stuart, Copley and others. Mrs. Ehrlich—A new collection of antique English furniture and accessories.

Empire Galleries, Inc., 620 Fifth Avenue—Paintings by Miles Jefferson Early, to April 30.

Ferragil Galleries, 63 East 57th Street—Recent paintings and drawings and original designs for the Indiana mural, by Thomas Benton, to April 22; "Trees," thirty-five prints, to April 28; paintings by Paul Sample, April 23-May 7.

Fifteen Gallery, 37 West 57th Street—Paintings and drawings by Armand Wargny and Lars Hoftrup, to April 28.

Fine Arts Galleries, 215 West 57th Street—Forty-fifth annual exhibition of the New York Water Color Club, to May 3.

French & Co., Inc., 210 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Gallery, 144 West 18th Street—Paintings by Renee Lahm. American art.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Prints and sketches in color by leading American artists, to April 28; Canadian landscapes in pastel, by Karl Anderson, April 24-May 5; Leopold Seyffert's portrait of Owen D. Young, April 24-May 12.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Paintings and sculpture by American contemporaries.

Marie Harriman Gallery, 61 East 57th Street—Drawings and wood engravings by Demetrius Galanis, April 23-May 14.

Harlow, McDonald Co., 667 Fifth Avenue—Etchings by representative artists.

Hayden Galleries, 450 Park Avenue—Needlework and samplers loaned by various well known collectors and dealers and shown for the benefit of unemployed architects and draughtsmen.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 57th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Hispanic Society of America, 156th Street and Broadway—Books illustrated by Verge, portraits by Sorolla and Mesquita, books published by the Hispanic Society.

Kelekian, 595 Madison Avenue—Rare Egyptian, Persian, Assyrian and other antique art.

Kennedy Galleries, 785 Fifth Avenue—Watercolors by Levan West, to April 30.

Keppel Galleries, 16 East 57th Street—Lithographs and drawings by George Bellows; exhibition of prints.

Kleemann-Thorman, 38 East 57th Street—Still Life and Flowers, to April 30; twenty-five new prints, best sellers of the season.

Knoedler Galleries, 14 East 57th Street—Exhibition of woodcuts, wood-engravings and lithographs by Auguste Lepere, from the A. Lotz-Brissonneau collection, April 24-May 12.

Kraushaar Galleries, 680 Fifth Avenue—Exhibition of watercolors by Reynolds Beal, to April 28.

Kuhne Galleries, 59 East 57th Street—Modern furnishings and paintings.

John Levy Galleries, 1 East 57th Street—Paintings by old and modern masters.

Julien Levy Gallery, 602 Madison Avenue—Drawings and etchings by Salvador Dali.

Lilienfeld Galleries, Inc., 21 East 57th Street—Paintings by old and modern masters.

Little Gallery, 19 East 57th Street—Hand wrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Wacheth Gallery, 15-19 East 57th Street—Monhegan Marines by Jay Connaway, to May 1; oils and watercolors by Gertrude Schweitzer, to April 23.

Pierre Matisse Gallery, Fuller Bldg., 41 East 57th Street—Exhibition of Mobiles by Alexander Calder, to April 28.

Metropolitan Galleries, 730 Fifth Avenue—Works of Rare Old Masters.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Loan exhibition of New York State furniture, to April 22; Fahnstock collection of laces and Blaque collection of textiles, through June 3; Three Hundred Years of Landscape Prints, through April 30; work of students in the free adult art schools of New York City, to April 24.

Midtown Galleries, 559 Fifth Avenue—Paintings by Ary Stillman, to May 5.

Mitch Galleries, 104 West 57th Street—Ball studies by Sterne, to May 5.

Montross Gallery, 785 Fifth Avenue—Group show of American artists, April 23-May 5.

Morton Galleries, 130 West 57th Street—Paintings by Chaffee, to April 28.

Museum of the City of New York, Fifth Avenue at 104th Street—Costumes worn at the Prince of Wales Ball, 1860; the History of Central Park, 1852-1933; Tail-by-ho coach; a Calceche of 1895; "Vanishing New York" photographs of frame houses on Manhattan Island in 1932.

Museum of Modern Art, 11 West 53rd St.—Early museum architecture, 1770-1850.

National Arts Club, 15 Gramercy Park—Memorial exhibition of work by eight former members.

Newark Museum, N. J.—Modern American oils and watercolors; Netsuke; Arms and Armor from the Age of Chivalry to the XIXth century; The Design in Sculpture. Closed Mondays and holidays.

New School for Social Research, 66 West 12th Street—Exhibition of contemporary painting and sculpture, arranged by Eighth Street Gallery, to April 28.

New York Historical Society, 4 W. 77th Street—Exhibition of memorabilia of the Marquis de Lafayette in commemoration of the centenary of his death on May 20, 1834, through May.

New York Public Library, Central Bldg.—Drawings for prints, in Print Room, to November 20.

Newhouse Galleries, 578 Madison Avenue—Paintings by old masters.

Arthur U. Newton, 4 East 56th Street—Paintings by old masters.

Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.

Pen and Brush Club, 16 East 10th Street—Oil paintings by members, to May 11.

Raymond and Raymond, Inc., 40 East 49th Street—A survey of the development of portraiture, April 23-June 15.

Rehn Galleries, 683 Fifth Avenue—Paintings by Franklin Watkins.

Reinhardt Galleries, 730 Fifth Avenue—Paintings by old and modern masters; sculpture.

Carey Ross, 525 East 86th Street—Paintings by Zelda Fitzgerald, photographs by Marion Hines, to April 30.

Rosenbach Co., 15-17 East 51st Street—Rare furniture, paintings, tapestries and objets d'art.

Salmagundi Club, 47 Fifth Avenue—Annual oil exhibition.

Salons of America, Rockefeller Center Forum—1934 New York No-Jury exhibition, to May 6.

Schulthels Galleries, 142 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Watercolors and etchings of marine subjects by Yngve Edward Soderberg, to May 5.

Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Rare tapestries, old masters, antique furniture, sculpture and objets d'art.

Jacques Seligmann Galleries, 3 East 51st Street—Paintings by old masters, rare tapestries, sculpture and objets d'art.

E. & A. Silberman Gallery, 32-34 East 57th Street—Paintings by old masters.

W. & J. Sloane, 575 Fifth Avenue—Four modern rooms designed by Lucien Rollin; five renaissance modern rooms by W. & J. Sloane.

Society of Independent Artists, Grand Central Palace, 450 Lexington Avenue—Eighteenth annual show, to May 6.

Marie Sterner, 9 East 57th Street—Paintings by modern artists.

Upstairs Gallery, 28 East 56th Street—Small oils by Ellsheimius, lithographs by Kuniyoshi; group show.

Valentine Gallery of Modern Art, 69 East 57th Street—Small watercolors by Ellsheimius.

Vernay Galleries, 19 East 54th Street—Special spring exhibition of XVIIth and XVIIIth century English furniture, silver, porcelain and many quaint and interesting decorative objects; "Needlework of Today," benefit exhibition for the New York Association for the Blind, April 23-28.

Wanamaker Gallery, au Quatrieme, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Wanamaker Gallery, au Quatrieme, The Waldorf-Astoria, Park Avenue and 19th Street—Antiques and objets d'art.

Julius Weitzner, 122 East 57th Street—German and Italian primitives.

Wells, 32 East 57th Street—Chinese art.

Weyhe Gallery, 794 Lexington Avenue—

Wildenstein Galleries, 19 East 64th Street—Paintings by old masters and rare French XVIIIth century sculpture, furniture, tapestries and objets d'art.

Yamanaka Galleries, 680 Fifth Avenue—Chinese and Japanese art.

Howard Young Galleries, 677 Fifth Avenue—Special exhibition of Dutch and English masters of the XVIIth and XVIIIth centuries.

Zborowski Gallery, 460 Park Avenue—Exhibition of paintings and drawings by Cezanne, Deraun, Van Gogh, Modigliani, Utrillo and Renoir.

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LEAF OF AN ILLUMINATED PONTIFICAL

FRENCH, XVth CENTURY

*This manuscript, executed for Francois, Count of Foix and Bishop of Andorra, will be sold with the library of the late Rev. Dr. Roderick Terry at the American Art Association Anderson Galleries, Inc., on May 2 and 3.*

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